

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL TRADES

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXX.—NO. 1.

NEW YORK, WEDNESDAY, JANUARY 2, 1895. 52723 WHOLE NO. 773.



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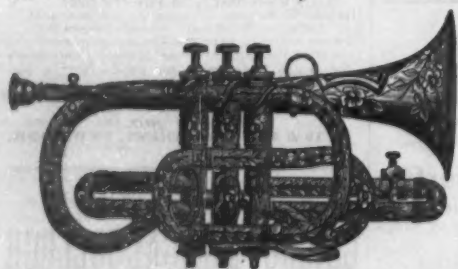
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W. LINKSTRASSE 17, December 11, 1894.

THE first musical entertainment of the weekly cycle about which I am wont to report was the concert which Frau Johanna Gadschi, of Hamburg, gave at Bechstein Hall Tuesday night of last week. The concert is of special interest to the readers of THE MUSICAL COURIER, as Frau Gadschi has been engaged by Mr. Walter Damrosch for his season of opera in German, and she takes the trouble to inform me by letter that she is to be "the sole representative of 'Elsa,' 'Elizabeth,' 'Eva,' 'Sieglinde,'" &c. Now, although Mrs. Gadschi is evidently possessed of much soul, I have my doubts about the "sole" in her letter; for I have also a letter from Miss Elsa Kutschera, in which she tells me that she has likewise been engaged by Mr. Walter Damrosch, and those are the very parts she also will sing. Well, we shall see what we shall see, and you will also hear it, while I shall have to content myself with patiently waiting to read it in THE MUSICAL COURIER.

The second chamber music soirée of the Halir Quartet, likewise at Bechstein Hall, drew on Wednesday night a large and select audience to this fashionable concert room. The concert itself was a very interesting one, and I enjoyed the performance hugely from the first to the last note.

The four gentlemen of the strings first played Schubert's A minor quartet, op. 29, in a perfectly finished style, and then Rubinstein's B flat trio was performed with Ferruccio B. Busoni at the piano. It was one of the most spirited and at the same time spirituelle readings I ever heard. An easily understood special touch of veneration made the performance partake in a manner of the ceremony of a tribute to the memory of the dead composer, and this state of mind seemed to me reflected also in the audience, which was attentive and devotional. Busoni played superbly, but with such fine dynamic moderation throughout that for the first time the incongruity in the tonal balance between the piano and the two strings did not disturb me. In a measure, however, this was also due to Messrs. Halir and Dechert, both of whom command a powerful as well as a fine tone on their respective instruments.

One of those nowadays rarely heard gems of classical chamber music, the Mozart divertimento in D, for two violins, viola, double bass, and two horns (the cello was added this time to strengthen the double bass), formed a delightful close to a fine and really interesting program. Messrs. Kaemling (bass), Richter (first horn), and Lehmann (second horn), members of the Royal Orchestra, nobly executed their share in the performance, which was flawless and most enjoyable. The audience was delighted and applauded each movement vociferously.

It was to be feared that with the death of Anton Rubinstein not only the Rubinstein anecdote but also the Rubinstein recital would break out. The former has raged in the newspapers now for a some time, but of course not quite as badly as did the Bülow anecdote, which still crops up occasionally. The first Rubinstein recital was vouchsafed us by Josef Weiss, the Hungarian pianist, who last Thursday night ventured upon such an undertaking at the hall of the Society of the Friends. Mr. Weiss is chiefly and best known as a Brahms interpreter, and anyone making a specialty of Brahms does not seem to me to be the best man predisposed to play Rubinstein. My internal misgivings on that point, I am sorry to say, proved much more true than Mr. Wiggins' weather prophecies. That Mr. Weiss undertook this Rubinstein recital at all I can only explain on the grounds of gratitude, as Weiss was for several years piano teacher at the St. Petersburg Imperial Russian Music School, of which Rubinstein was the founder and for a long time the director, but that Mr. Weiss went to his task so little prepared and hurriedly cannot be excused. That he played from notes did not disturb me as it did some of my confrères, but that despite the notes he played so badly and in so slipshod a manner I cannot understand. Though he played from notes he did not play the notes, and moreover his selections, as far as the first and more serious part of the program was concerned, were by no means happy ones.

He was first heard in two preludes in A flat and E (three were announced on the program), from op. 24, and then virtually

butchered the long and at times somewhat tedious A minor sonata, op. 100, which is by no means among Rubinstein's best or most inspired works for the piano. After this I left in disgust, as I had to go to another concert at Bechstein Hall. I hear, however, that later in the evening Mr. Weiss improved and that some of the smaller pieces he played far better, and so much to the satisfaction of a not very large audience that he was repeatedly encored. These smaller numbers consisted of four studies, two barcarolles, the F major impromptu, two Lieder transcriptions, the E flat romanza, Valse Allemande and the "Femors" ballet music.

The other concert just alluded to was the *Lieder Abend* of Miss Rosa Kahlig from Vienna, who is no stranger here. She is a fair singer, of average musical intelligence, and with an agreeable but by no means remarkable soprano voice. Her selections were the usual Schubert and Schumann songs, two Moszkowski and three more rarely heard Grieg Lieder, Tosti's "Ave Maria," Jensen's "Pandero," and two Franz songs.

Miss Katho Huettig, a talented young pianist of Klindworth's schooling, about whom I wrote at length last season, contributed to the program in a carefully played manner the Brahms Händel variations and Liszt's Spanish rhapsody.

A concert by Miss Auguste von Broke, which opened my Friday musical mission, came near breaking me up for the evening. Bechstein Hall has never yet resounded with worse or more amateurish singing. A female 'cellist, Miss Johanna Koerner, who was announced as a partner for this concert, withdrew from the program at the last moment on the plea of a sprained wrist. The true reason for her non-appearance was that Otto Bake, the faithful and reliable accompanist, who has assisted at so many performances, good, bad and indifferent, struck for once. He said he could not accompany Miss Koerner for love or money. How bad she must have been, if she was worse than Miss Broke! Why, in the name of goodness, will such people give concerts? And if they insist upon inflicting themselves upon an invited public and the critics, why are they not restrained from so doing by a well meaning manager?

My ruffled temper was smoothed, and my usually not easily shaken equanimity restored to me later in the evening at the Philharmonie, where that sterling composer, Philipp Scharwenka, gave an orchestral concert with a program of his own compositions and with the soloistic assistance of his wife, *née* Stresow.

Some of Philipp Scharwenka's works you have heard in the United States, and they have met there with just approbation. His new compositions, which I heard for the first time on this occasion, show the earnest and ever improving trend of his ideas, and the absolute command and mastery over the technical side of musical creativeness.

A symphonic poem entitled "Dream and Reality" is based somewhat upon the same poetic ideas contained in Lamartine's poem "Les Préludes," which inspired Liszt to the composition of his best symphonic poem. In explanation of the aims and ideals which this symphonic poem is meant to portray Philipp Scharwenka has written a poem of his own which is very beautiful and which shows him possessed of the double capacity of poet-composer. The work in D major, in one coherent and logical movement, consists virtually of three sections, which are closely connected. The first depicts youth, its aspirations and first love; the second the strife and war for existence in manhood, and the third death in disappointment, followed into the grave by the halo of true love. This, of course, is a bare outline of a program which is worked out in detail with skill and inspiration.

The second number of the program was a new violin concerto in G major, which the composer wrote expressly for his wife and with which she made her first reappearance in public after many years of married life, taking care of her little family and abstaining from the joys and sorrows of a virtuoso career. Before her marriage she had been well and favorably known as Marianne Stresow, and her re-entrance last week showed that she is still a very fine artist. Her technic is wonderful for one who has had so little time to keep in practice; her bowing is elegant; the tone is not very large, but sweet and sympathetic, and her intonation is as clean as a whistle, even in the most difficult passages.

The new violin concerto is admirably written for the instrument, the first movement being of lighter calibre musically than the others, but still of great value. The form is that of the old classic, and after the Bruch G minor no work of this genre has been produced which could be called such a model of form. The slow movement in E flat has a beautiful cantabile theme, and the last movement in G minor is as pregnant as it is brilliant and grateful to play. Altogether this new work is a most valuable addition to the by no means over-large literature for the violin. After the performance both artists were most heartily applauded, several times recalled and were overwhelmed with floral offerings and laurel wreaths.

The D minor symphony formed the close of the program. It is likewise a work of pronounced merit, classicality of

form, clad in modern and most excellent orchestration. The first movement is plastic in themes and masterly in the treatment. The scherzo also in D minor, without showing any lack of originality, is Beethovenian to a degree, which is paying a high compliment. The slow movement in A major was somewhat disappointing to me. It sounds very well, but it is a bit diffuse, and the thematic material is not of great value or beauty.

Philipp Scharwenka conducted his works as only a composer can, as far as love and understanding are concerned and the Philharmonic Orchestra obeyed his baton and followed his intentions with great good will and excellent results.

Saturday I was forced to take my choice between a Pachmann piano recital at Bechstein Hall and "Traviata" in Italian at the Royal Opera House, with Albani, D'Andrade and Ravelli in the cast as "guests." I chose the latter entertainment in preference, and all the more readily as not only had I heard Pachmann frequently enough in New York, but that little "Chopinnee" is also to appear here again in several more piano recitals, and so I shall have more chances than one to retrieve what I may have lost. From good authority I hear that Pachmann was very successful and that he played admirably the following program:

Thirty-two variations in C minor.....	L. v. Beethoven
Jagdlied.....	.....
Abschied, op. 82.....	.....R. Schumann
Praeludium u. Fuge, op. 33, No. 5.....	.....
Caprice, op. 16, No. 2.....	.....F. Mendelssohn
Sonate, op. 33.....	.....
Nocturne, op. 9, No. 2.....	.....
Zwei Etuden, op. 25, No. 3, op. 10, No. 5.....	.....F. Chopin
Mazurka, op. 7, No. 5.....	.....
Valse, op. 64, No. 1.....	.....
Ballade, No. 2.....	.....
Cantique d'Amour.....	.....F. Liszt
Valse Impromptu.....	.....

As for the operatic performance, it was not an unmixed blessing or a thing of joy forever, although it had many fine spots. But above all Albani proved a sore disappointment; not to me, for I had no great expectations, having heard the worn-out prima donna when she was still in her decline, but to the audience, who had come and paid double the usual price of admission. Seats in the orchestra cost 12 marks apiece, which is rather steep for Germany, and in consequence many of them were empty. Albani made a most pronounced and undeniable fiasco, and this time the press was not afraid to say so either. So great was this fiasco that the lady preferred to retire from the rest of the four star performances at which she was to appear and from public gaze. She was billed for to-night's "Rigoletto" performance, but, as I just learn, is excused on account of "hoarseness," and our most useful little soprano, Frau Herzog, is going to take the part of "Gilda," probably greatly to the benefit of the performance. The scale of prices has been somewhat reduced, and I expect to see the house sold out this evening.

Coming back to the "Traviata" performance I must state that Ravelli as "Alfredo" was also not in good voice, and in the weird and ill fitting garment in which he appeared he looked too funny for anything. He is not a good actor at any time, nor has he an imposing stage presence, and thus he easily became ludicrous. In a great measure, however, this was the fault of Stage Manager Tetzlaff. For some reason, not known to me, he dressed the participants of this drama from the modern pen of Monsieur Dumas fils in the costumes of one or the other of the several Louis with the Roman figures appended to their names. I beg to be excused if I plead ignorance on the subject of whether the costumes were Louis XIII. or Louis XIV., and it does not make any particular difference anyhow, but these costumes and the entire stage surroundings immediately became "unfashionable" when Albani as "Violetta" appeared in the most elegant robes, probably just made by Worth or Felix. The only one who stood head and shoulders above the others was D'Andrade as "Georg Germont." He has a big, noble voice, sings with taste, and his acting, as well as his entire stage presence, is *distingué* to a degree. He virtually carried all the honors of the evening, and though he was kind enough to bring the two others with him before the curtain several times the applause and recalls were certainly meant only for him.

Our home artists in the minor but some of them rather important roles did very well in the foreign idiom, especially Misses Rothauser and Deppe and Messrs. Schmidt, Moedlinger and Krollop. Praise is also due to the chorus, and especially the orchestra, which under Dr. Muck's careful and attentive guidance did better than any operatic chorus or orchestra I ever before heard in Italian opera.

Sunday afternoon a matinée performance of "Hänsel und Gretel" was given at the Royal Opera House for the benefit of the "Berlin Society for Popular Education." It was granted in response to innumerable letters addressed to the Emperor, the Empress, Count Hochberg and the intendency by children who were eager to see Humper-

dinck's masterpiece, the central figures of which are so well known to each German child. The vast house was crowded from pit to dome with children of all ages, and no performance was ever listened to with more pleasure or with closer attention. When the hateful witch was shoved by Hänsel and Gretel into the baking oven a sigh of relief went through the house and the youthful enthusiasm gave vent in an outburst of applause.

The performance brought 5,000 marks to the Pestalozzi-Froebel Society, and it is probable that a repetition *matinée* will be given for some other worthy charity. Humperdinck, whose work is the most successful novelty which has been brought out here for a long time (it crowds the Royal Opera House three times weekly), has generously refused to accept royalties for charity performances of "Hänsel and Gretel."

The fifth Richard Strauss Philharmonic concert, which took place at the Philharmonie last night, was from an artistic standpoint the most enjoyable one of the series so far given, although, I am sorry to state, it was not also the best attended one.

The program in honor of Anton Rubinstein's memory opened with the "Ocean" symphony, the first movement of which is unquestionably the finest thing the master has left to us. Although Richard Strauss is not, as I know, in sympathy with Rubinstein's music, he gave us a most careful and genuinely loving reading of the work, and the Philharmonic orchestra did their share with veneration and excellent results.

The program further contained two novelties and called for the services of two soloists. Of the latter Mrs. Prof. Selma Nicklass-Kempner, the soprano, is a great favorite here. She sang Mozart's not frequently heard recitative and aria "Ch'io mi scordi di te" (with obligato piano) with rare taste, albeit her voice is also none the better for wear and tear. Later on she gave Rubinstein's best song, "Gelb rollt mir zu Füssen," Schubert's exquisite "La Pastorella" and Rich. Strauss' dainty and graceful "Ständchen," in so charming and bewitching a manner that a triple recall and an encore (a little song by Mozart) were inevitable. Strauss accompanied at the piano with master hands.

The other soloist was the Swedish composer pianist Wilhelm Stenhammer, and the most important thing about him was that he gave us a new piano concerto in B flat minor and in four movements, that created a sensation and will soon become famous. Although it is the young composer's first work it gives proof of a technical mastery of the most extraordinary sort. And not only is the piano admirably treated, but the orchestra shows novel "klang" effects, and the conjunction of the two is so harmonious and wonderful that they never predominate to each other's detriment. Though the piano is treated as a solo instrument in the most virtuoso style, the virtuosity is made subservient to the musical scheme, which is that of a complete full symphony for piano and orchestra. Stenhammer is original in thought to a degree; he has something to say and he says it mightily well. In all the four movements the rhythms are novel and most interesting. The scherzo in G flat is the most taking and the andante in A major the most beautiful movement. I predict for this new work, which I consider the best piano concerto since Tchaikowsky's work in the same key, a most emphatic success. He had it, spontaneously and genuinely too, with last night's critical audience, and the hitherto here quite unknown composer jumped into fame with one bound. He performed his work, which demands fine chord and double note playing far more than the old style scale and arpeggio technic, with excellent command over the keyboard, and his touch is at the same time so subtle and yet so broad that the Bechstein grand piano sounded most admirably even in the big hall of the Philharmonie.

The second novelty was Eugen D'Albert's prelude in A minor to his opera "The Ruby," which was brought out last year with success by Felix Mottl, at Karlsruhe. The overture was somewhat of a disappointment to me, as it denotes no progress in the young composer's career. The themes are somewhat stiff and unimportant, but their treatment is masterly. In the first A major theme D'Albert strikes a genuine Berlioz coloring, but this episode aside I cannot say that I was very favorably impressed with the novelty.

Richard Strauss gave it a fine, thoughtful reading, but the rising conductor surpassed himself in the reproduction of the final number of the lengthy program, Wagner's "Meistersinger" Vorspiel, which was played in such rousing style as I never heard it before and which literally took the audience off their feet. Strauss was greatly applauded and many times recalled at the close, and the audience left the hall with the apparent appreciation of the fact that it had witnessed one of the finest and most inspiring orchestral performances ever given by the very orchestra that once was conducted by Hans von Bülow.

After the concert I met Adolf Brodsky, and the genial concertmaster, who only lately returned from Russia, among many other interesting things told me that he had

met one of Tchaikowsky's brothers, who communicated to him the fact that among the dead composer's manuscripts was found an entirely finished third piano concerto and a duo scene between "Romeo and Juliet" for soprano and tenor with orchestral accompaniment, the whole of exceeding beauty. This is really a most welcome and important piece of news.

Regarding the Stenhammer piano concerto I forgot to mention that the score has just been published by Hainauer, of Breslau.

The success of his new opera at London seems to have had quite a wonderful effect upon the sore foot of Sir Arthur Sullivan, for I just learn that the composer after all will be present at the first production here of "Ivanhoe" at the Royal Opera House on the 19th inst.

Messrs. Bote & Bock have deposited as first instalment of the receipts of the sale of Emperor William's "Song to Aegir" the snug little sum of 33,600 marks. By the wish of the imperial composer all the receipts will flow into the building fund for the Emperor William Memorial Church at Berlin.

Apropos of the "Song to Aegir" the Vienna Male Chorus Society, which is in the habit of sending a gold ducat as an honorary token of esteem to each new composer whose songs they sing for the first time, has asked Emperor William if he would accept the ducat. The composer of the "Song to Aegir" has graciously consented and has written a nice letter of acceptance.

Wilhelm Kienzl, the Austrian composer of the opera "Der Evangeliman," has reached Berlin, and will stay here until the first production of his new work, which is to be brought out at the Royal Opera House soon after the first representation of Mascagni's "Ratcliff."

At the embalming and autopsy of the body of Rubinstein an abnormality of his skull was observed, viz., it was found that his forehead was half a centimeter thick. Such thickness is usually found only in idiots, and it is said to hinder the development of the brain. Rubinstein's brain, however, was immensely developed, as is only the case with people of genius.

Miss Louise Nikita, fresh from her triumphs at the Opéra Comique in Paris, passed through Berlin last week en route to Warsaw, Kieff, Odessa, Kharkoff, Moscow, Wilna, St. Petersburg, and a number of other cities in the glacial empire of the White Czar. Miss Nikita was compelled to interrupt her performances in Paris on account of her Russian engagements, which were contracted for before she signed with M. Carvalho. After completing her operatic and concert tour she will return to Paris and make her re-entrée at the Opéra Comique in the rôle of "Lakmé," for which she has been specially re-engaged.

Mr. Le Roy, who is Miss Nikita's musical director and manager, has engaged Mr. Harold Bauer as the pianist of the Nikita tournee. Mr. Bauer studied with Paderewski, and is pronounced by the Polish musician as being a pianist "hors ligne."

When I called upon Miss Nikita, at the Hotel Central, I found her as charming and vivacious as ever. She sang for me to Mr. Bauer's excellent accompaniment a passionate and sorrowful aria from Massenet's "Le Cid," and a quaint little English ballad with plenty of trills and musical embellishments. It seemed to me that the handsome young prima donna's voice has even grown since last I heard it, both in breadth and in altitude, for she trilled easily and with crystalline purity up on high D flat. An hour later she was on her way to Warsaw, and I to my fate at the Opera House, where amid Albani's painfully senile efforts I thought as a consolation of Nikita's fresh, brilliant voice.

Leo Blech's new opera, "Cherubina," will have its first performance on the 19th or 20th inst. at Aix-la-Chapelle.

Miss Minnie Dilthey, the little New York prima donna, is still in Posen, where she seems to be as well liked as ever. She sends me criticisms about her appearance there as "Hänsel," "Astrafamante" and "Gilda," all of which are full of praise, which no doubt was well earned.

An interesting piece of news comes to me from Hamburg and is to the effect that Pollini has accepted for performance there Bruno Oscar Klein's opera, "Kenilworth," which novelty is to be brought out at the Stadttheater next February or March.

Death has just removed two good Berlin musicians, Prof. Dr. Julius Alsleben, pianist, teacher and musical

litterateur, and Prof. Paul Wieprecht, one of the best oboe players of modern times and teacher at the Royal High School for Music.

The telegraph also brings the sad news of the sudden death by apoplexy at Frankfurt of Dr. Gunz, the famous tenor, once a member of the Hanover Court Opera personnel.

Paderewski's Opera.

THAT M. Paderewski has for some time past been engaged upon a Polish opera is well known, and the positive statement of a Paris paper that "Sir Augustus Harris has secured by contract the right to perform it in French at Covent Garden next season" would, if it only were true, therefore be a matter of very great interest. But, unfortunately, the announcement is hopelessly premature. Signor Mancinelli had a great desire to conduct it in London, for the first time on any stage, and before he left for the United States he broached the subject to Mr. Daniel Mayer. There have since been some negotiations with Sir Augustus, but nothing has been in any way definitely settled, although no doubt if arrangements are eventually made the subscribers to the Royal Italian Opera will be delighted to be accorded the first representation in public of so important a work.

If given at all, the opera, which is yet unnamed, will probably be in Italian, and as the music of the tenor hero demands a robust voice, it will most likely fall to Signor Tamagno. The libretto is at present in Polish, and is from the pen of a young author well known in his own land, but the text will be translated into German for presentation at the Royal Opera, Dresden, under Herr Schuch, in the autumn, and into Hungarian for production under M. Nikisch at Buda Pesth. Messrs. Abbey & Grau will probably have the first rights for the United States. The opera is in four acts, and the story is modern, the scene being laid in the Carpathians, on the Hungarian frontier. The music in piano score has been finished for some little time, and M. Paderewski is now occupying his leisure on the orchestration, which he expects to complete early in the spring.—London "Daily News."

Jerome on the Warpath.

THE following letter was printed in the New York "Sun," December 23, 1894:

A short time ago the Boston "Traveller" printed a disinterested interview with the composer of "Princess Bonnie," in which Mr. Willard Spencer said that he believed his work to be "a thoroughly American opera" (although one-half of it was laid in Spain). But now comes Mr. B. E. Woolf with his new "Westward Ho," and of which we see it recorded in the Boston "Herald" (also disinterestedly) that his opera is the special distinctive and only opera justly entitled to the coveted trade mark, for it is "distinctly and distinctively American." Are we to have pistols and coffee for Messrs. Spencer and Woolf or not? That is the burning question of the hour among Boston musicians. By the way, I see that we are to have Stavenhagen here this week, and he is a magnificent pianist. I heard him in Wales. Now, you know that I am not easily fooled as to piano playing, but the only thing that I have against Stavenhagen is that he is still another "pupil of Liszt," and of course a "favorite" one. Scholars know that Mozart, Von Weber, Hummel, Thalberg, Chopin and Dreyshock were all "great pianists," but none of them were "pupils of Liszt." Doubtless some future scribbler will nevertheless assure us that they were. The proper testimonials to Liszt's coat tails have never yet been written. There are tough fabrics galore, we all know, but to have some hundreds of pianists hanging on to them and dangled before the public, all at once too, surely proves that Liszt's coat tails must have been of rare strength and toughness. Wanted, a respectable pianist, uncoated with the sugar-of-Liszt, in order to be swallowed by our "discriminating" American public, which lately gobbled up the "cowboy pianist," the "Prince Gailt-zin" and a certain "Mus Doc Oxon" Pech in New York, as Simon Pure brands of the articles. Yours truly, JEROME HOPKINS.

Stavenhagen-Gerardy.—The next Stavenhagen-Gerardy recital in New York is to take place Friday afternoon, January 4. A new program will be presented, and the twain will play a Rubinstein sonata for cello and piano.

Bemberg to Return to Europe.—Herman Bemberg, the composer, whose opera "Elaine" recently had a production at the Metropolitan Opera House in New York, will return to Europe January 2. His father is seriously ill in Warsaw, and M. Bemberg was telegraphed for. "Elaine" will be sung the second time at the *matinée* next Saturday.

Why Melamet Resigned.—Prof. David Melamet, musical director of the Germania Maennerchor, has resigned. A director of the Germania Maennerchor gives this version of the resignation: The organization hired from parties in New York the music of the pilgrim chorus from "Tannhäuser," a condition of the bargain being that the music was to be returned immediately after being used. Professor Melamet kept it nearly a month, after two letters requesting its return had been received. The directors of the Germania Maennerchor reprimanded Professor Melamet by letter, and the professor sent in his resignation.

Several singers thought the letter from the governing body was too severe, and they also resigned. Professor Melamet won the prize recently for an original cantata for a thousand voices in New York. His resignation will not take effect for about a month, as he has volunteered to lead a concert the latter part of January.—Baltimore Exchange.



BRITISH BUDGET.

BRITISH OFFICE OF THE MUSICAL COURIER, {
15 Argyll street, LONDON, W., December 12, 1894. }

A BACH recital in the historical precincts of Old Clifford's Inn, Fleet street, was one of the most interesting features of the present London musical season. To Mr. Arnold Dolmetsch we owe a debt of gratitude for his researches into the old performances that took place in England in the last century, and, with his collaborators, he was able on this occasion to obtain a most pleasing effect in the rendering of a program which I quote, and which was a reproduction of the old style that prevailed in the days of our great-grandfathers:

• A Programme of the Music •

Written by Johann Sebastian Bach, to be played under the direction of Mr. Arnold Dolmetsch, in the Hall at Clifford's Inn, Fleet Street, on Thursday evening, 6 December, 1894, at 8.30 p.m.

The Names of the Players.

The Violins: Mr. Arnold Dolmetsch. Mr. J. A. Milne.
The Viola: Mr. W. A. Boxall.
The Violoncello: Miss Hélène Dolmetsch.
The Flute: Mr. A. P. Vivian.
The Horn: Mr. W. F. H. Blandford.
The Viola d'Amore: Mr. Arnold Dolmetsch.
The Harpsichord: Mr. J. A. Fuller-Maitland.
The Voices: Mrs. Hutchinson & Mr. Bispham.

• Programme. •

1. Concerto in D minor, for the Harpsichord, accompanied by two Violins, Viola, and Violoncello.
2. Sonata, in G major, for the Flute and Viola d'Amore, accompanied by the Harpsichord, and Violoncello.
3. "Cantate Burlesque," for Soprano and Bass, with two Violins, Viola, Violoncello, Flute, Horn, and Harpsichord.

Everything was suggestive of this period. The approach through a narrow alley into the old room with gothic windows, very high wainscoting and old rush-bottomed chairs, produced altogether a very quaint effect.

The harpsichord used was the property of Mr. J. A. Fuller-Maitland, and was made by Kirkman, of London, in 1798, a firm which is in existence to-day. This instrument has been in the family of the Maitlands since about 1890, and is in a fine state of preservation, having been renewed with raven quills comparatively recently. There is probably no one so capable of displaying the peculiar qualities of this instrument as Mr. Fuller-Maitland, who has made a special study of it, and the beautiful effect of this instrument in the concerto is totally different and, in my estimation, for superior to the modern piano. It is the only in-

strument on which you can get the special effect intended by the composer. The comic cantata, in a strange German dialect, was certainly very amusing, and was presented most successfully. Mr. David Bispham's singing of the twelfth number, "Fünzig Thaler baars Geld," and the last number, the duet with Mrs. Hutchinson, were highly appreciated by the audience. Among the musicians present were Dr. Villiers Stanford, Arnold Dolmetsch, Mr. Fuller-Maitland and Mr. Clarence Lucas. One of the most enthusiastic of the audience was the great painter Sir Frederick Leighton, who applauded vociferously and laughed very much at the comic cantata.

A young Italian pianist, Signorina Paola Teodoras, gave a concert at the Salle Erard last Tuesday afternoon, assisted by Miss C. Elieson, Mr. Barrington Foote and Signor Dabiero. Her most successful effort was in Beethoven's sonata in D minor, op. 81, which she played with much spirit and dash. This young lady has evidently only begun her career, and her playing shows want of study in many respects, but she gave evidence of talent which should be an incentive to her to continue.

Mr. Theodore Plowitz gave an interesting concert at Steinway Hall last Tuesday evening. The program opened with a fine performance of Grieg's C minor sonata for piano and violin by the concert giver and Mr. Nachez, the latter also playing Corelli's "La Follia" with much artistic feeling and finish. A soprano made her debut on this occasion, Mme. Paula Edenfeld, who has had Continental training, judging by the tremolo. She sang fairly well Franz's "Im Herbst," and was much better in Koss' "Winterlied." Miss Agnes Janson contributed one of Grieg's new songs, which was very popular. Mr. Ben Davies, fresh from his Berlin conquests, chose Schumann's "Mond Nacht" and "Widmung," and as an encore "Du bist wie eine Blume," all of which were to the taste of the audience. Mr. Plowitz played several solos, besides some of the accompaniments.

On Wednesday afternoon Miss Katie Leonard, the child pianist and pupil of Francesco Berger, the genial secretary of the Philharmonic Society, whom I mentioned last season, gave her second piano recital, assisted by Miss Sophie Freeman (second pianist) and Martin Jacoby (violin). Miss Leonard has been trained as far as it is possible to train a child. Her tone is good and her technic is clear and finished. She played Mendelssohn's "Spinning Song" and Weber's "Perpetual Motion Rondo" exceedingly well. Of course she has not developed the emotional side of her nature yet, and gave nothing from this standpoint. But if her emotional and mental powers increase and her vitality is not dwarfed by these juvenile performances she bids fair to be a great artist.

Wednesday evening the Guildhall School of Music, under the directorship of Sir Joseph Barnby, the principal, gave Berlioz's "Faust" at the Queen's Hall. I am sure the large audience were not prepared for the fine work that the students of this school did on this occasion, and it must have come rather as a surprise. Sir Joseph Barnby has done wonders in the short time he has been at the head of this important musical institution; he has inspired all connected with it with earnestness of purpose, that has tended largely to the progress to be clearly seen on Wednesday. The chorus work was fine, and they acquitted themselves very creditably, with the exception of one slip. The tenors were the weakest part. The orchestra had some professional talent in it, but was made up principally of students of the school. Considering the number of lady students, the tone produced and the light and shade were certainly very much to be noted. The soprano soloist, Miss Jessie Hudleston gave an effective and intelligent rendering of her part. The tenor, Mr. Lloyd Chandos, did fair work; he has a good tenor voice and style and command of his resources. The bass also has a good voice, but apparently from nervousness did not make the best of his opportunities. The bass who took the part of "Brander" was a very poor selection for the part. My readers will feel sorry to hear that immediately after this most successful effort, before the baton was out of his hand, Sir Joseph Barnby was stricken with calculus, from which he has not recovered at this writing. The duties of his position, with the demands of the Royal Choral Society upon him, have kept him on the very qui vive, which has naturally used up much of his vitality, and consequently he is not able to throw off any illness as he would be if he had not been working at such high pressure for so long a time. His many friends all over the world will wait anxiously for news of his recovery.

At St. James' Hall on the same evening Mr. William Boosey gave one of his ballad concerts. He is neither sparing of artists nor selections, and the program must have gone on merrily until near midnight; the habitués of the Ballads never seem to have had enough. Among the artists who took part were Miss Kate Cove, in Dudley Buck's "When the Heart is Young"; Miss Ella Russell in the jewel song from "Faust," with "Home, Sweet Home" as an encore; Mrs. Van der Veer Green, who made a most successful first appearance in Gounod's "The Worker," receiving a hearty recall; Madame Antoinette Sterling in "The Three Ravens" received her usual warm reception; Madame Alice Gomez in Tosti's "On Lido Waters" and the "Irish Love Song"; Mr. Sims Reeves in Blumenthal's

ever popular song "The Message" and in the second part in "When Other Lips." Mr. Reeves was very good on this occasion, and his inimitable style was once more admired by all. Mr. Harrison Brockbank sang Maude Valerie White's "The Devout Lover" in place of Signor Poli, who was unable to appear; and Mr. Hirwen Jones gave "A May Morning" and "Molly Bawn" and the Meister Glee Singers some popular selections. M. Johannes Wolff and M. Slivinski contributed the instrumental part of the program.

At the Thursday Subscription Concert the first part of the program was devoted to the works of Schumann, opening with the beautiful F major piano trio, in which Messrs. Septimus Webbe, Otto Peiniger and Brouil united to give a careful and intelligent performance of the popular number. Miss Ethel Bevans sang the extremely difficult song, "Jephtha's Daughter," with good effect, and Mr. Frank Clive was equally successful in the ballad "Belshazzar." Mr. Nicholl was not so good in the "Widmung" as "Wenn ich in deine Augen seh," and Mr. Brouil was rather unequal in the "Stücke im Volkston." Mr. Arthur Godfrey accompanied. The second part of the program was made up of miscellaneous selections.

On Wednesday, December 5, the Misses Annie Stoner and Bonavia gave a concert of vocal and piano music. Miss Stoner showed evidence of careful training in her songs and put some spirit into them, especially in "Burydice." Perhaps "A Summer Night" (Goring Thomas) was her best effort. Miss Bonavia played some difficult things with remarkable ease; her most ambitious performance was the piano sonata of Chopin containing the tender "Funeral March." Three studies of Thalberg and a pleasing étude by Paderewski were brilliantly performed.

Madame Marie Engle will make her reappearance in England at Mile. Janotha's concert at the Salle Erard on the afternoon of December 15. She may be remembered as having sung in Italian opera here some years ago, and made notable successes as the "Queen" in "Les Huguenots," "Adalgisa" in "Norma," "Micaela" in "Carmen," &c. The other artists at the same concert will be Madame Amy Sherwin, Mrs. Van der Veer Green, Herr F. H. von Dulong (who recently sang with great success before Her Majesty), Miss Clara Eissler, Mr. Lemmone and Mrs. Joseph Parker.

Mr. Basil Tree, whose ticket office at St. James' Hall has been such a favorite medium for people in both the country and town to procure tickets for concert and opera for many years, has just opened a branch office at 804 Regent street, near the new Queen's Hall. This will be welcome news to many of his patrons who are not called to Piccadilly.

The Misses Florence and Berthe Salter gave a most interesting program at the Queen's (small) Hall Thursday afternoon, assisted by Miss Christina Brumlen, a young violinist. The concert givers are new to the London public, and they are very welcome additions to the vocal artists. We hope we may look forward to hearing them frequently. One is a high soprano, the other is a low contralto. They united perfectly in the singing of several duets, and each proved herself an efficient soloist in selections from some of the principal composers. These young ladies are from Devonshire, and studied at the Brussels Conservatoire. The violinist was a worthy associate, and exhibited considerable skill and feeling.

At the large hall in the same building, the Post Office Musical Society gave a performance of "The Hymn of Praise," and a miscellaneous program under the conductorship of Mr. Sidney Beckley. It is encouraging to be able to report an excellent performance, which points to a high state of culture attained by London amateurs both in orchestral and choral music. There is still, however, considerable room for improvement. The soloists in "The Hymn of Praise" were Miss Mary Davies, Mr. Henry R. Clayton and Mr. Bernard Lane.

Herr David Popper will finish his tour with Mr. Percy Harrison December 14, at Nottingham. On the 18th and 17th he will play at the "Pops," and probably his last appearance in England before he returns to Buda Pesth will be at Mme. Medors Henson's recital at the Salle Erard on the 18th.

While rehearsing the new opera, "The Chieftain," at the Savoy last week, Sir Arthur Sullivan fell and dislocated his ankle, which was promptly put in place by Mr. Charles Harris, and by exercising great care the popular composer has been able to recover sufficiently to conduct the first performance of the opera to-night. The dress rehearsal was held yesterday. The change of name is owing to the fact that of the original opera, "Contrabandista," produced at St. George's Hall in 1867, only six numbers have been retained. The other music is fresh, and is in the style that characterizes the works that Sir Arthur Sullivan has written for this theatre previously. A detailed account will appear in my next letter. To-morrow morning the composer expects to go to Berlin to superintend the new setting and first performance in Germany of his opera, "Ivanhoe."

Mme. Albani appeared as "Violetta" in "La Traviata" at the Royal Opera House, Berlin, on Saturday night. Signor Ravelli as "Alfredo" and Signor D'Andrade as the elder "Germont" were associated with her, the work being sung in Italian. The great prima donna had a hearty reception, and the trio were called repeatedly before

the curtain. Last evening Mme. Albani sang the part of "Gilda" in "Rigoletto," and later in the week will probably appear in the part of "Elsa" in "Lohengrin."

Mr. Manuel Garcia's "Hints on Singing," to be published simultaneously in England and America by Messrs. Ascherberg, will probably appear at the end of the present month.

Mrs. Henschel gave her second recital at the Salle Erard last Friday afternoon, when she was again assisted by Mme. Augarde, with Mr. Henry Bird as accompanist. This charming songstress gave her numerous audience a well arranged program in her own style, which is always appreciated by both artists and the public.

Her Majesty has requested Madame Patti to sing before her, and in consequence of the request the diva came from Craig y Nos to Windsor Castle to-day for that purpose.

The singer known as "Black Jennie Lind," a negress, has appeared at the Palace Theatre with excellent success last week. Another prominent feature of the program is Miss Fanny Wentworth's piano sketches after the style of Mr. Corney Grain.

A large and influential committee has been formed for carrying out the arrangements for a grand annual Welsh Festival at St. Paul's Cathedral.

It appears that the engagement between Miss Hope Temple and M. Messenger has been formally broken, after only six weeks' duration. Miss Temple is best known as a song writer, some of her most popular compositions being "An Old Garden," "In Sweet September," "My Lady's Bower" and "The Golden Argosy," the last of which is the composer's favorite. Her early years were spent in Dover, where her father had many friends among the officers of the garrison located in that part. One evening Miss Hope Temple, then a girl of fifteen, was invited to compose something for the regimental band. In answer to this she composed a waltz, which was very popular at the time. After her education was finished she went to Paris to study singing under Mme. Déjean; on her return to London she was appointed a professor of singing at the Royal College of Music. Her taste for composition, however, asserted itself, and she sent a song to Mr. Santley for his opinion. He criticised it so severely that for some time she was discouraged. One day, however, Mr. Isidore de Lara heard her sing one of her French songs, and was so pleased with it that he urged her to have it published. The result of this was that "Tis All That I Can Say" was taken up by one of the leading London publishing houses, and since then her popularity has been continually on the increase.

Mr. J. H. Leigh gave a dramatic reading of "Richard III." at Steinway Hall last Thursday evening. This popular Shakesperian play has been condensed and arranged by Mr. Leigh as described in THE MUSICAL COURIER of June 6. This makes the fourth time that Mr. Leigh has given it in London. During the intervals he has visited different parts of the country, and his reading of the character has always been admired, and he has met with the hearty approval of a discriminating public. The character of "Richard" is subtly conceived and finely drawn out by Mr. Leigh. Gleams of malignancy reveal that monster of iniquity, the "Richard" of Shakespeare, who seems to have a spite against all mankind, with his wickedness hidden beneath a cringing deference. As on former occasions the piano music written by Mr. Ernest Walker for this play was ably executed by Miss Beattie Waugh.

M. Rivarde returns to England shortly in order to play at Sir Charles Halle's concert in Manchester on December 18 and to fulfill other engagements.

Mr. Douglas Powell, who will sing in Berlioz's "Faust" for the Royal Choral Society on Thursday, has been engaged by Sir Joseph Barnby to take the late Mr. Eugene Oudin's place in the oratorio on Ash Wednesday.

Miss Edith Greenhill won the Steinway piano offered by Sir Augustus Harris to the best solo pianist in the Royal Academy of Music, which was adjudicated by Mr. Leonard Borwick. She is also the holder of the Lady Jenkinson Thalberg scholarship. Miss Greenhill has been at the Academy now for some years and has studied under Mr. Wingham, Mr. Frederick Westlake and Mr. E. Prout. She was born at Clapton and educated at Vermont College, where her father was head master.

I believe that Mr. Hayden Coffin is the most popular vocal recital giver in London; at any rate each one of his recitals has been thronged with people. On Monday the third of his series was given at Steinway Hall, when he introduced three new songs to the English public. Two by American composers were "The Treaty," by Wilson G. Smith; "Oh, that We Two were Maying," by Ethelbert Nevin, and "Passionate Surrender," by Mr. Frederick Ross, was the third. The latter was accompanied by the composer, as was also a manuscript song, "The Lute Player," by Miss Frances Allitsen. Mr. Hayden Coffin's singing on this occasion was most refined, and so successful that the audience insisted on more, though he insisted that they should not have more. He was assisted by the Queen Vocal Quartet, Miss Ada Walgrave and Mr. Leo Stern, the popular 'cellist, who played a "Melodie Romantique" of his own and Herr Papillon's "Les Papillons" and

the obligato to Piatto's song, "Awake, awake." Mr. Hayden Coffin and Messrs. Willcocks are to be highly complimented upon giving the public an opportunity of hearing such excellent songs by composers on both sides of the Atlantic.

Signor Bonetti, the popular Italian professor of voice production and singing, at the London Academy of Music will give a *matinée musicale* at Steinway Hall Wednesday, December 19, when he will be assisted by several eminent artists.

The third London ballad concert took place last Saturday afternoon at the Queen's Hall, Langham place, when a large audience, as usual, gathered to hear an excellent program. Among the chief features were Madame Medora Henson's singing of Harris' "My Land of Spain," Mr. David Bispham's artistic rendering of Loewe's ballad "Archibald Douglas," Mr. Edward Lloyd's singing of Stephen Adams' "The Star of Bethlehem" and Madame Belle Cole's excellent rendering of the "Flower Song" from "Faust." Herr Benno Schonberger's piano solos included Raff's prelude, minuet and rigaudon, and Mr. John Lemmone gave his most fascinating flute solo, "Il Vento" (Briccioldi). A notable improvement must be here noted. Only one singer gave an encore, and we believe that that was hardly won. Others taking part in the program were Mr. Eaton Fannings' choir, Mr. Kennerley Rumford, Mr. Maybrick, Mr. Jack Robertson, Miss Clara Butt, Miss Dale and Miss Edmee de Dreux, a new singer from Edinburgh.

Miss Lita Jarratt, a bright looking young lady of fifteen summers, gave her first concert at Queen's (small) Hall last Wednesday evening. Her selections included Dvořák's Ballade, Wurst's "Trelak," Grieg's Sonata in C minor (first movement) and a group of selections from modern composers, Puccini, Bunnung and Otto Cantor. Her playing gives great promise, but it is a pity she cannot do without her music. She also figured in the program as a composer of several songs; the madrigal "Autumn Roses" and "My Love Awakes" are full of melody and also very promising. This young lady inherits her musical talent, for her father and mother were both students at the Royal Academy. The former won two certificates and a medal for singing and harmony and her mother a certificate and medal for singing and the piano. Miss Jarratt has never had any lessons in the science of composition or harmony, and her work in this direction indicates that intuitive intelligence that belongs to the born musician. Her parents are English, but her mother was born in California. She has studied the violin for two and a half years with Mr. W. H. Hanns and previously she had had a good course in piano playing. Among those who assisted her at this concert was Mr. Denis O'Sullivan, who sang the prologue to "Pagliacci," "Ich grolle nicht" and Marzials' "My Love is Come." I believe that this is Mr. O'Sullivan's debut in London, and he made a most excellent impression. He has a fine basso cantate voice, and his style was admirably suited to the first selection. Mr. O'Sullivan was born and educated in San Francisco, where he studied the voice with Carl Formes and Ugo Talbo. After this he went to Florence and studied with Vannucini, preparing thirteen operatic rôles, besides a large concert repertoire. He has also studied a great quantity of German Lieder, and his singing of Brahms, Schubert and Schumann is particularly fine. He has located in London, where he hopes to be able to build up a reputation in both concert and opera, and is at present doing the oratorios with Santley. Other artists who assisted were Miss Hilda Wilson, Miss Edna Grey, Miss Belle Clancy, Mme. Jean Hume, Miss Nora Hastings, Messrs. W. A. Sanderson, Rankin Duvall, Josef Claus, Wilbur Gunn and Mr. Julian Pascal.

The Heathcote Long prize at the Royal Academy was awarded Saturday to Mr. G. Herbert Fryer, Claude F. Pollard being highly commended. The Sainton Dolby prize was gained by Miss Lydia Kerr. Miss Mary Bartlett and Miss Hettie Johnson were also highly commended.

The first of a series of twelve concerts, known as the Bayswater Subscription Concerts, took place Friday evening at the Ladbroke Hall. In the prospectus it was stated that a new work will be brought forward each time, and the one on Friday's program was a Suite Hongroise, for violin and piano, by Francis Leoni, which proved fairly interesting. It has the usual three movements and flow of melody, but there is no slow movement, unless the introduction to the finale could be called such, and this in a measure weakens the composition. It was extremely well played by Miss Helen Macquoid and Miss Isabel Hirschfeld. Other new numbers were a charming suite, "L'Automne," by Clement Harris, and a *bourrée* of Dal Young. Miss Florence Shee sang delightfully Massenet's pretty "Ouvre tes yeux bleus," infusing a great deal of feeling into the popular air. Miss Noona Macquoid was also very successful in Faure's "Charité." Mr. John Morley sang songs from Schumann and Grieg, and Mr. N. V. Norman gave several recitations.

Herr Emil Sauer was at his best Friday, when he gave his fifth recital at St. James' Hall. The large audience as usual was more demonstrative than discriminating in its applause of his work, which must be confessed is on the whole very fine. So great was the enthusiasm that he had to respond to three encores. His technic is cer-

tainly something tremendous. He was heard in a *valse impromptu* from his own pen, which is very difficult and shows off his powers as a composer much better than anything he has brought forward heretofore. Monday Herr Sauer played his sixth recital, and, as before, was frequently greeted with outbursts of enthusiasm from a large audience. Saturday he played at the Popular Concert, where he was associated with Lady Hallé, Messrs. Rees, Gibson and Ould. He chose for his solo Chopin's sonata in B minor, op. 58. Lady Hallé led the quartet and played for her solos Mackenzie's "Benedictus" and "Salterello." The concerted music included Brahms' trio in B major for piano, violin and cello, and Haydn's quartet in C major. Miss Marie Fillunger sang two new songs of Brahms, which he composed during his vacation last summer. The audience was unusually large, a fact probably attributable to Herr Sauer's appearance on the program.

Monday evening the Smetana quartet in E minor was repeated. Mr. Isidor Cohn presided at the piano, and played for a solo Chopin's fantasia in C major. Brahms' quartet in G minor was the closing number. Miss Dale sang Bemberg's ballad, "True love is pure" and two songs by Piatto most charmingly.

The novelty at the Crystal Palace on Saturday afternoon was an idyll for orchestra by Mr. Stewart Macpherson, a Scotch composer. Mr. Manns has already produced several other works from this same pen. The idyll is a brief work entitled "A Summer Day Dream," and was well received by a small audience. The composer conducted, and secured an excellent performance. The "Sappho" overture was added to the Crystal Palace repertoire, and Haydn's symphony "La Reine de France" was revived. The popular tenor, Mr. Ben Davies, who was in excellent voice, sang "Siegfried's" song from "Die Walküre," and some Lieder by Robert Franz. Miss Kleeberg played Beethoven's E flat concerto, and some selections from Raff and others.

Miss Emma Barnett gave a piano recital yesterday afternoon at the Queen's (small) Hall. She showed intelligence and feeling in her interpretation of the famous masters, Chopin, Schumann, Grieg, Rubinstein and Liszt. One of the novelties of her program was Mr. T. F. Barnett's "Liebeslied," and a charming little group of nine piano sketches entitled "Home Scenes." Madame de Fonblanque sang the serenade from Godard's "Jocelyn" and other selections with her usual success.

The Queen's Hall Choral Society last night gave a repetition of "The Creation," the oratorio with which they opened the season in October. The soloists engaged were Miss Anna Williams, Mr. Iver McKay and Mr. Norman Salmond, the latter replacing Signor Poli, who is still suffering from illness. The chorus has improved considerably since the last performance, and shows that we may look forward to better work from this body of singers in the future, under the direction of Mr. William Carter. The next performance will take place on the 23d, and includes "Cavalleria Rusticana" in concert form and selections from other operas.

The London Organ School and International College of Music gave an excellent concert last night at Prince's Hall, when the students showed that they are receiving proper training, and many performances were very creditable. The orchestra, under the baton of Dr. G. J. Bennett, played excellently the first suite of Bizet's "L'Arlésienne" and the ballet music in Rubinstein's "Femors," and also pieces from Tchaikowsky and Taubert. Among the most successful soloists, both vocal and instrumental, were Miss Leila Smith, Miss Esther Jaye, Miss Evans, Miss Meugens, Miss Charlotte Bravington, Mr. Percy Bright and Master Isidore Schwiller. This school is situated in the heart of London, near Oxford Circus, and is doing a great deal to popularize music in the metropolis.

Mme. Fanny Moody and Mr. Charles Manners have sent me a notification of an offer they are making of a prize of £100 and 5 per cent. of the net receipts for the best opera by a British subject submitted for competition under the following conditions: (1) The opera to play about one and a half hours. (2) The libretto to contain not more than five, and not less than four characters. (3) If four characters, the voices to be soprano, contralto, tenor and bass. (4) If five, the fifth voice to be a baritone. (5) No chorus. (6) If possible, the more important parts to be for soprano and bass. (7) The action of the opera to take place in a room or garden, &c. "Philemon et Baucis" and the garden as in "Faust" are suggested as examples. (8) Composers to send in their works under a nom de plume. The nom de plume of the successful competitor will be advertised in the London papers of May 15, 1895. The winner will then communicate his real name and address. (9) The successful opera to be first performed in a London theatre toward the end of May, 1895, when the name of the composer will be announced, and the prize presented. The following gentlemen have kindly consented to adjudicate upon the work sent in: Mr. Joseph Bennett, Mr. Frederic H. Cowen and Mr. Frederic Corder.

At the Imperial Institute last Wednesday evening, Miss Maude Valerie White presided at the piano, and Miss Louise Nanney was the violinist. The vocalists were Miss Beverley Robinson, Miss Lina Seymour, Miss Lizzie Neal,

Mr. Sidney Tower and Mr. David Bispham. Signor Bocci's orchestra played in the Vestibule before and after the concert.

Provincial Notes.

The Hull Philharmonic Society gave the first concert of its present season at the Assembly Rooms on the 6th inst. This excellent body of 62 performers under its capable conductor, Mr. J. W. Hudson, gave an excellent program which reflects great credit both on the orchestra and its patrons. The instrumental numbers included "March Hongroise" (Berlioz), the "Eroica" symphony, Dvorák's "Slavische Tänze" Nos. 7 and 8 (second series), the "Rienzi" overture, the "Ossian" overture (Gade) "Geraldine" overture (Adam) and a set of three dances from the pen of the conductor, including a saraband and saltarello. The performance was uneven, but taken as a whole shows a high standard reached by the orchestra, which also reflects a good degree of musical culture in Hull. Madame Van der Veer Green was the vocalist. Her selections included Saint-Saëns' difficult aria "Mon cœur s'ouvre" and Sullivan's "The Willow Song."

This was her first appearance in Hull, but she established herself as a firm favorite on this occasion. She was repeatedly recalled, but only yielded to an encore after the last song with Denza's "Lullaby."

Salisbury.

Mr. Clarence Lucas at my request furnishes me with a sketch of music in this historical town, and of some interesting places in and about the place:

"The cathedral of Salisbury is the purest and richest specimen of early English architecture extant. It was finished in 1258 and has seen many stirring events in English history. Some say that Oliver Cromwell came very near destroying it. Six hundred and thirty-six years have scarred and stained the deftly chiseled stones, adding a patch of moss here and rounding off a corner there, until the old pile looks more like a natural product of the earth itself than a work of the hand of man. The spire is the highest in England.

"A year or so ago a very wealthy lady presented to the cathedral a new organ, telling the builders, Messrs. Willis, of London, not to stop at expense. The instrument is a magnificent specimen of the organ builder's art. It has four banks of keys, pneumatic action, and many ingenious combination stops and pedals. The reeds are especially good. Mr. South, the cathedral organist, is very proud of the instrument, and is only too pleased to show it to any musical tourist. The cathedral has a surpliced choir of efficiency.

"Salisbury is the birthplace of Massinger, Addison and Fielding, and is also the scene of action of the poet and divine, George Herbert.

"About a mile from Salisbury is the old Roman fortified encampment. It was a stronghold of the ancient Briton before the Romans conquered and strengthened it. The old Roman roads are still used.

"About nine miles from Salisbury, on the deserted plain, is the world famous pile of huge stones called Stonehenge. These immense rocks were brought from a great distance and reared one on the other in a circle by a prehistoric race, presumably sun worshippers. The Druids here afterward held their sacrificial ceremonies and offered up their human victims. The stones were already beginning to crumble when the Romans came to Britain 2,000 years ago. No man knows the origin or age of these broken and falling stones. They stand on the most deserted plain in all England. But the many mounds here and there on the plain containing human remains indicate that this district was once thickly populated. The difference in the skulls found shows that more than one race lived and perished here.

"These crumbling stones of this primitive temple have heard the crude music of the prehistoric sun worshipper and the intonation of the Druid priests of the ancient Britons. Long ago was silenced the martial clang of the Roman legions who once made noisy this venerable altar. The harp and song of the medieval Saxon and Norman were dumb long before the cannon of the Reformation shook the stones' foundation. The brass band of the modern picnic party to-day awakens strange echoes in the moss-grown ruins, and truly the last state of this sanctuary is worse than the first."

Emerson, in chapter XVI. of his "English Traits," has an exceedingly interesting account of a visit to Stonehenge and Salisbury Cathedral with Carlyle in July, 1848.

Glasgow.

GLASGOW, December 8, 1894.

The principal musical events of this week in Glasgow have been, first, the performance of Mendelssohn's "Elijah" by the "Choral and Orchestral Union." The soloists engaged were Miss Esther Palliser, Madame Marian MacKenzie, Mr. James Leyland (in place of Mr. Houghton) and Mr. Andrew Black.

The large hall was crowded. The chorus sang splendidly (under the able conductorship of Mr. Joseph Bradley),

with the exception of the first chorus, which did not go well. The Union sang the chorales, which Mendelssohn has introduced into his work, perhaps better than any body of singers extant, and the chorus, "He that shall endure to the end," struck me as being exceptionally well sung. Miss Palliser sang the soprano parts magnificently, her rich, clear voice, and her excellent method of using it, showing her to be an "oratorio singer" of a very high class. Madame MacKenzie is well known in Glasgow, and, as usual, did justice to the contralto parts. She created an impression by her beautiful rendering of the solo, "Oh, Rest in the Lord." Mr. Leyland has a very sweet, clear voice, and his enunciation is capital; quite a treat, as most of our tenors are sadly befogged in the delivery of their words. Mr. Andrew Black was, if anything, even better in his part of the "Prophet," and, notwithstanding the unwritten but widely observed rule, that we do not admit applause at oratorios, he was given a perfect ovation after singing "Is not His word like a fire?" Mr. Bradley deserves the thanks of musical Glasgow for the excellent condition he has brought the chorus to.

On Friday evening the Harrison concert (second of the series) took place. A ballad concert is never particularly interesting, but in this case some famous singers were on the list, and the hall was well filled. The party consisted of the Royal Welsh Ladies' Choir, Madame Belle Cole in lieu of Madame Antoinette Sterling (indisposed), Mlle. Dubois, Miss Evangeline Florence, Mr. Santley, Mr. Chas. Chilley and Herr David Popper. The choir was well received, sang remarkably and looked very picturesque in their native garb.

Madame Belle Cole had, as usual, an immense reception, but why, oh why, does she make such a poor selection of songs? Miss E. Florence gave us a specimen of vocal gymnastics, but is undoubtedly a talented singer. When Mr. Santley came on he found many old friends ready to welcome him. Years may have left their trace on the once unrivaled voice, but it is still a great pleasure to hear Mr. Santley sing. The true spirit of the artist has always shown in all Mr. Santley's appearances, and if the two ballads he sang were not of high standard, it must be remembered that great artists have sometimes to sing "down" to the intelligence of their audience, and the standard of ballad concert audiences (musically) is not generally high. Mlle. Dubois is a conscientious and careful pianist, but she attempts works far beyond her physical powers. Herr Popper had a great reception and played as he always does—in excellent style. Mr. Charles Chilley sang in a refined manner.

To-night (Saturday) we had the fifth "Pop" of the Scottish orchestra series, and it was one of the best. Mr. MacCunn's overture "Land of the Mountain and the Flood," was first on the program, and was very well played. It is a clever, daintily romantic piece of writing. Mr. Em. Moor played his new concerto most brilliantly, and the accompaniments were throughout well played by the orchestra. Miss Palliser sang a couple of arias, Händel's "Sweet Bird" in which she was not very successful. Her voice, I think, is rather heavy for these delicate trills; she was, however, eminently successful in the "Tannhäuser" aria, "Dich Theure Halle," and was three times recalled. Mr. Henschel had to give way, and Miss Palliser gave one of Chaminade's newer songs, "Si j'étais jardinier" as an encore. Then came the "pièce de résistance," Schubert's "Unfinished Symphony," of which one of the most beautiful and impressive renderings was given. The audience fully showed their appreciation of the manner in which it had been presented to them. The "Rienzi" overture also came in for a huge share of applause; it was really magnificently played, and many points brought out which we have in former performances here been accustomed to miss. The other orchestral item was Brüll's "Serenade" for orchestra (op. 67), a good piece of writing, where the winds have a large inning.

The Hygiene of the Singer.

IT is impossible to lay down any fixed rules on the hygiene that singers should follow. Such instruction must vary according to the quality of voice and constitution of each subject. The intelligent singer, who studies the numerous modifications of his existence and notes the corresponding effects upon his state of health, will be able to trace a rule of conduct which will direct him better than all the physicians he could consult. Whatever advice is given to singers must be based on their manner of living, their particular habits, the special work of their voices and the diseases affecting the larynx, as well as those which exercise an influence on the way in which that organ must perform its functions.

Singers should avoid with vigilant care the causes of contracting colds. Cold feet particularly produce dangerous repercussions in the air passages, thus causing inflammation of the mucous membranes and larynx. Thick leather shoes and woolen hose should always be worn by singers in winter to prevent the causes of cold. The sudden passage from a very warm to a very cold room or place is a sure and direct means of contracting lung complaints. The mouth and nose should be protected against the entrance of cold air

into the organs of respiration. To aid in destroying the effect of this rapid change of temperature it will be found exceedingly useful to wear a thin tissue of flannel next to the skin. Both in summer and winter it is safer to guard against breathing directly by the mouth. The air, before entering the lungs, should be warm and clean. In breathing by the nose the circuit which the air follows in its passage through the nasal cavities warms it sufficiently to make it reach the lungs at a degree equal to that of the blood. The hair and mucus found in the multiplicity of anfractures which help to constitute the nasal anatomy purify the air, which comes more or less charged with fine particles of dust and other irritable matter.

In Spain, where diseases of the chest are very frequent on account of the direct penetration of the air on the surface of the lungs, it is common to hold a handkerchief between the teeth, thus forcing the individual to breathe by the nose and at the same time prevent the air from entering the aerial passages dry and pulverized. Singers who cover their necks with "comforters," handkerchiefs, high collars, furs &c., make a grave mistake. It is much better for the general health to leave the throat exposed, as by this means the individual is rendered less susceptible to the different transitions of temperature.

Between the speaking and singing voice there is a vast difference. Clergymen, lawyers, statesmen and others who speak a great deal generally possess voices of a bad timbre or quality. Operatic singers, on account of being compelled to employ the two modes of emission, fatigue their voices rapidly. Consequently, it is better, as far as possible, to converse in low tones. Above all, avoid loud talking, shouting, bawling and the like; first, because it is detestable, and secondly, it is sure to compromise, if not entirely ruin, the quality of the most solid organ.

Singers cannot be too vigilant in abstaining from the use of tobacco. Experiments have been made at the Paris Medical Institute which prove that a single drop of concentrated nicotine placed on the tongue of man or beast would be sufficient to kill the subject. Apropos of the dreadful effects of this drug I will relate that the last time I talked with Anton Rubinstein at St. Petersburg in the conservatory he founded he told me among other things that he had lost every one of his teeth from the use of tobacco. He was a great musician. Nevertheless he was a slave to a much greater master—the dainty cigarette. I asked the illustrious pianist to tell me how many of those tempting bits of paper and tobacco he consumed each day. He calmly answered, "About seventy-five." He was, however, amazed after making a calculation on the corner of a scrap of music paper to realize that at that rate he had in a single year inhaled the poisoned smoke from 27,375 pieces of paper and a proportional amount of "straight cut." Tobacco caused Rubinstein's death. He was slowly but surely poisoned.

The fumes of the popular weed, when introduced into the air passages, traverse the larynx and cause the voice to undergo a radical change. The empyreumatical oils generated by the combustion of the paper—the very best "rice" included—irritate and inflame the mucous. The nicotine with which the smoke of tobacco is charged paralyzes both the nervous system and the larynx. This action is so rapid that it suffices only to smoke a cigarette a few moments before singing to alter immediately the power and timbre of the voice. To the singer, smoking or chewing tobacco is a pernicious practice, and if not overcome will finish by ruining the organ entirely.

Alcoholic beverages in general exercise a very disastrous influence over the voice. Gluttony leads to indigestion and indigestion affects the vocal system. Tight lacing, too, is an arch-enemy and accomplishes a double injury in the deformation of the body and the voice. The practice of making exaggerated efforts of inspiration by forcing a large quantity of air into the pulmonary vesicles in order to obtain a greater duration of exhalation produces disagreeable results. Little by little the chest is deformed and in a short time gains a prominence en avant des plus disgracieuses. The pulmonary vesicles, dilated out of measure at each respiration, give place to an anatomical alteration constituting a malady known as emphysema of the lungs.

Thus it is that some singers become short winded and very often asthmatic. It is very good and necessary to make large inspirations to give sufficient length to musical phrases, and to never want for breath; but to contract a disease of the lungs within a few months which fatigues and renders the voice forever useless is indeed a cause for the deepest regret.

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PARIS.

WAYS OF STUDYING IN PARIS.

"Opera singers must learn to be of all nationalities. 'Ophelia' was Scandinavian, 'Carmen' Spanish, 'Marguerite' German, 'Rosine' Italian, 'Manon' French."

EMILE BERTIN,
"Cours Bertin de l'Opéra Comique, Paris."

"NOW, you see, that's all wasted! My first teacher thought me contralto. I studied all the contralto rôles. My new teacher finds me dramatic soprano, so all that work is wasted!"

The utilitarian spirit of the American student is plainly evident in this speech. To learn a certain set of things to carry on to the stage at once, to make fame and fortune by, is the idea. To learn them as an education, as a means of creating power to study other rôles, is thought of, alas, by few. So we have players peddling out their few wares at so much apiece, instead of great artists shaking hearts to their centres.

After the throat study proper the next most important points made here are dramatic action and diction. A thorough school of pantomime should by right come in between, but although every one acknowledges its necessity everywhere, no one attempts to make one anywhere, and so histrionic art goes lame for want of having its fore foot shod; but more of this hereafter.

Dramatic action or "geste" is taught by private professors, who coach for the "Cours," or ensemble work, and by the "Cours" which coach for the stage door. Take the "Cours Bertin" for example, one of the best and most popular in the city. Here you find several young men and women, chiefly French and American, whose voices are supposed to be correctly placed, if not finished singers. Pupils are here of Viardot, La Grange, Bouhy, Sbriglia, &c. They meet in a huge hall in the centre of the city to rehearse together the operatic rôles they are studying or have studied with their vocal teachers. In case of a lack of facial expression or body suppleness they are put through a preparatory course, which never fails of taking the starch out.

In general the Americans have the best voices, but the French are by far the best actors, especially the girls. Our girls are too awfully well-behaved. I don't mean as to conduct, but they are stiffened, restricted, repressed. They are taught to keep their faces still, their hands still, to sit up straight. They are fed on "Don'ts" from the time they can hear, and many of the "Don'ts" are purely mechanical and without cause, if you notice. If they were trained to grace and suppleness instead of being so much "prevented" it would be much better.

"Confound it!" said a beautiful American girl in my hearing last evening, "I wish they had let me alone! I am paying dearly every day to undo the work of my good mother and aunts and school teachers!"

And then, besides, there is that great matter of race. That Mason and Dixon line between climate and temperament. There is a great difference in suppleness between Mephistopheles and William Penn. The French are Latins.

Still, all need training more or less. It is only a question of readiness of response. It is all of it intensely interesting.

At a recent séance of the Cours, parts of eight operas were rehearsed. First act of "Les Dragons de Villars," third act of "Hamlet," the garden scene from "Mignon," the third act of "Faust," scenes from "Werther," "Herodiade," "Trovatore," and "Daughter of the Regiment." Many pupils showed absolute talent, two genius, but one of seventeen seemed hopeless. The girls wore their pretty street costumes; "Marguerite" cravat and vest, "Mignon," the neatest of high heeled French shoes, "Léonore," a charming shirt waist and bolero, "Carmen," a highly civilized skirt à la cloche. It is surprising how they can turn and twist, struggle, fall and embrace in their trim corsets.

I tell you, the pupils who can create illusion out of the cold blood environment of these rehearsals are well on in the art of appeal! Passionate embraces are stopped to change posture, to lengthen or shorten the preceding phrase of song. The frenzied lover is made to relinquish the hand he loves in order that he may seize it upside down instead of downside up. The penitent Magdalene is made to indicate on which knee she has fallen to sob out her penitence, and "Hamlet" is asked please not to "swim" his melancholy gestures. Yet many most unquestionably do maintain the illusion, and at the same time maintain pitch and key and cue through the most taxing interruptions. The teacher's manner through the work is very pleasing. He never says anything to be smart or funny, or for the sake of hearing himself talk. A thorough Frenchman and singer-actor of the Opéra Comique himself, he is filled with the art seriousness that prevails here, is simple and unaffected and wastes no time. He is a charming singer, and frequently gives the "répliques" for his pupils.

This is a great town for tradition. An artist here must be very docile to his grandfather artists. Originality must confine itself to color. Form is kept inviolate, except in case of a great comet, which blinds the eyes to all but itself for a time, and adds to the stock of tradition fashions by its privileged licenses. So tradition bears a great part in dramatic instruction. Much time is spent in uniting it with originality, in insisting upon the lines of habit in French opera, suggesting costumes, &c, and also in discussing how far unusual singers can go without infringing on the patent-right methods of their predecessors. At present the rather free stage doings of Mlle. Calvé are the source of no little argument. Distinct diction is insisted upon. Every French word sung is plain as English. Managers, home and foreign, are frequently present at these "auditions," and the consequence is that the best pupils keep disappearing. For instance, since the close of last season Mrs. Francis Graham Pugh is engaged for England, Mlle. Morgenstein at the Grand Theatre of Bordeaux, Mlle. Belina at the Monnaie Theatre, Brussels, and the best barytone is this week called to Cannes as Mephistopheles.

The "diction" studio is an entirely different sort of place and the work of quite another order. To begin with, it must be wholly individual.

In the atelier of M. Léon Jauncey, one of the most recherché in Paris, may be found an elegant boudoir, a piano, an accompanist, a student, a chaperone and the professor, a handsome and very elegant man, an absolute Frenchman, who cannot speak English, but can detect the difference between the sound of a drop of rain on the east or west side of the Boulevard. He was an artist of the Odéon, whose great love of music led him to unite the two talents in training English speaking people into a correct pronunciation of the French tongue in singing. You find him at work, for example, upon a delicate song of Greig's "Je t'aime."

A lovely American girl, who speaks French like a native, and who is almost ready for her début, is having her diction polished. She finds her first interruption on the word "seule," which she pronounces "sol." In Grieg espe-

cially the professor tells her all depends upon delicacy and finesse. He shows her how to place her tongue, her teeth, her lips; for "diction" is not a matter of pronunciation, which anyone might acquire, but of flavor in pronunciation, which almost no stranger can acquire.

"Je t'appartiens," has to be three times repeated in one verse, each time with different flavor, aside from the expression, and each one requiring proper adjustment of the vocal organs. Further on *i*, *e* and *a* are confounded, then *d* is not tender enough, and *t* is too hard, *cœur* is not *kur*, &c.; *r* is the most difficult of French difficulties for an American, that is at the beginning of a word. We say "très (tray)," they say "thrray." Then their "rêve" is "rrahvay," "éternité" is "aytairnaitai"; and their elisions—"Je pense a toi"—whole oceans of things. It is like catching colors in a sunbeam. But let a singer miss one of the colors in the hearing of a French audience, and they act as if it were a mountain that had turned a somersault. That is why so few foreigners please them.

The question of physiognomy enters in here too. "You must not look so tragic on this phrase, and must look more so on that. Make the eyes show despair; it is not a question of puckering the forehead. There is a sad smile, a sweet smile, and a happy smile. Make less malice in this line, and make that one more simple." Then there are fifteen minutes on exercises like "bra bre bri, kra kre kri, fra fire fri, &c., at the end of which tongues and lips are glib and limber, I assure you. M. Jauncey has great admiration for the American mind. He finds it receptive and intelligent, but, as everyone else finds it, impatient.

AN INDUSTRIOUS PIANIST.

All French artists are hard workers. Brought up with the idea of art perfection, the road seems endless and time short. Every moment is utilized. The fact that harmony and composition are made habits of study adds to this, for facility in writing leads to idea, and once the creative realms are touched eternity's gates are opened.

When a Frenchman speaks of "vacation" or "repose" he means an absolutely quiet, retired spot where he can undisturbed concentrate upon some precious morsel of hard work. Vidal disappears from his unremitting city toil to Toulouse and brings back a "Guernica." Th. Dubois runs out into Rosnay and brings back a "Xavière." Widor at Lyon creates a gothic symphony, and Guilment a sonata in his Meudon retreat. Rest to them is to stop making a living and be free to think.

On page 3 of THE MUSICAL COURIER you find regularly a card of a French pianist, M. Isidor Philipp. Besides being a pianist and a remarkably successful teacher, M. Philipp is of incalculable benefit to the student piano world in the original and ingenious works which he prepares for them. And so modest is he about it, that until I found them by accident at the publishers I did not know of this.

One means by which he works is in arranging transcriptions of classic organ works for the piano. While guarding religiously style, tonality and idea of the ancient composers, he makes their thought possible on the modern instrument; that is all. Two most exquisite illustrations are the toccata and fugue in D minor of Bach, also his prelude and fugue in G minor.

Then there is a French edition of "Etudes de Chopin," in which every one of twenty-four compositions is preceded by counsel as from the most painstaking teacher as to the playing of the piece, and also exercises in several keys, with changes of accent and rhythm embracing the principal mechanical difficulties; besides being most carefully marked and fingered. Think what a fund of instruction in that one volume!

Saint-Saëns, Widor, Diemer, Marmontel, Mathias have written him the most beautiful letters in regard to it. Widor's is so characteristic that I give it:

MY DEAR FRIEND To know how to work is a science which it takes a long time to learn. What time lost, what restlessness of effort without wise counsel! The masters who can lead us to the goal without hesitation or delay are rare; rarer still those who, know-

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The French piano school enjoins above all things slowness in technical practice—not once slow and twenty times fast, but twenty times slow and once fast. They all practice that way, which perhaps accounts for the pearly equality of technic which is a feature of the school. As expressed in one of the above works: "The music which is practiced fast loses clearness, neatness, equality and sonority, and gains nothing but faults."

With what commiseration for real music lovers in New York I read the article in THE MUSICAL COURIER, November 28, on "Late Comers and Early Goers." How vividly came back the painful sensation of trying to follow the sense of musical phrases with an undertow of distraction and disturbance making it impossible! And how well I remember the feeling so often expressed!

"Oh, well, music is only for people's pleasure, anyway! This is not a military school. If people don't want the beginning of a concert, they have a right to come in when it pleases them, I guess. And if they get tired and want to go home, I guess they are at liberty to get up and go. This is a free country; a concert is no school, and music is only to serve our pleasure, anyway."

How thankful I am that it is different here! How different it is, no one can know till they come. At sight of the conductor, noise is moved down as with the sweep of a scythe, and motion is stilled as by sudden death. Every door is shut as by machinery. You could hear the glance of a violin curve against a collar button before the baton is raised. From that till it drops—not at the close of a song or an overture, but of that selection, from end to end of the horseshoe of hall, and clear to the ceiling, you will not find a wandering eye, a motion of a hand, or even an indifferent expression.

The consequence is a magnetism of mentality. It is like looking through a stereoscope. First the vague blur, then clearness, then distinctness, then illumination. The thing enlarges, sound changes to thought, you are captured, you are enveloped in the sentiment in a most peculiar and absorbing way. You are living in the theme, you are up to the composer's heart. The separation is the natural result of a logical and satisfactory finish of things. Oh, what a sensation! what a delicious sensation! and when, as in the case of a magnificent and ennobling conception, what a divine sensation!

This condition of things exists not only in the Colonne and Lamoureux and Conservatoire concerts—it is the same in a city hall where a few artists are playing to masons and shoemakers. It is in the elite hall where a society lady is giving a recital; it is in the lady's parlor; it is at the opera. People don't listen just when they happen to like a piece. They listen all the time because they cannot hear unless they do, and they want to hear. When everybody wants to hear like that, other people would not dare tramp in and out "when they got ready," even if they were allowed to; and they would not be allowed.

Programs are all marked "No going in and out during the performance of a piece," and firm but unnecessary officers guard the doors to see that the motto is enforced. If a

woman uncomfortably sitting on her pocket-book rises to switch her skirt to the other side during a piece a sharp "ch-u-t" rattles through her section of the house. If by an usher's mistake a couple attempt to slip from the outside seats to those farther in, a peremptory "Silence!" punishes them. If a negligent cloak-woman whispers too close to the outside doors, an angry Frenchman bursts out upon her and tells her if she does not keep still he will complain of her to the management. The attention to music in Paris is one-half the music pleasure here. It is more than a pleasure, it is a great power.

In the last edition of THE MUSICAL COURIER it was stated that M. Faivre founded the Monde Musical in Paris. No such thing! The honor of that worthy achievement, so successfully carried out, belongs to our esteemed confrère, M. Edouard Mangeot, the present owner and director of the Monde Musical.

The Russian pianist, Siloti, returns to Paris this week after a most successful concert tour in Germany and England. He stays but a few weeks, when he leaves again for Germany. A peculiar thing about Siloti—he cannot endure the sea. Its incessant and undefined movement and the complaining sounds affect his nerves most unpleasantly. If at the seashore a few days he paces the floor like a caged lion and becomes depressed and irritable. He is an unusually sweet tempered man naturally.

Mr. and Mrs. Howe-Lavin are in Paris, studying their Italian rôles in French—no small task. He is studying with Juliani, she with Marchesi for voice and Bertin for dramatic action. They are charmingly installed, keeping house, in fact, on Rue Galilee, directly opposite the United States Embassy. They are happy and busy.

Another charming musical combination is the Frances Saville-Rown ménage, in the Champs Elysee quarter. Madame Saville is to be "Virginia" in "Paul and Virginia" at the Opéra Comique, making her début next Monday, so is in the last stages of rehearsal. Much is expected, as she is a great favorite in the best artistic circles. Mme. Saville is of French descent, but was really born in San Francisco. As she left it when but five months old, however, she can scarcely be called American. Her mother was a musician and singer. She has an engagement of two years, off and on, with the Opéra Comique.

M. Alexandre Guilmant is at present in England, where he is to play a series of organ concerts, keeping him across the Channel till Christmas. After playing in Sheffield, Leeds, Barnsley, Falkirk, Glasgow, Derby, Manchester, Birmingham, M. Guilmant gives two concerts in Liverpool upon the Best organ. Already, long in advance, all the seats are sold for these important concerts and the musicians await his coming with impatience.

It is not generally known that Queen Victoria is extremely fond of the French master's playing. When two years ago he gave an organ concert at Windsor, at Her Majesty's request, she was extremely amiable and chatted on musical topics for some twenty minutes with the organist.

M. Guilmant likes English people and is loved by them. His music is in all the organ lofts. During this tour he played his new fifth sonata, which is a remarkable composition and has created a most favorable impression. It will soon appear.

It is not at all unlikely M. Guilmant will be heard again in America the coming winter, as most advantageous propositions are being made him. If the organist can be induced again to cross the sea, he need have no fear of his welcome in America.

The inauguration of the Félicien David monument at the St. Germain Cemetery is postponed till spring.

Mr. Sonzogno is not easily prevented. The announcement of artists for the Italian season in Paris contains the following names: Adini, Collamarini, Fraudin, Geraldini Salvador, Sembrich and Stehle, sopranos; Tamagno, de Lucia, Bayo, Garulli, Massini, tenors; Wigley, Buti, Kaschmann, Sammarco, baritones.

"Tannhäuser" follows "Montagne Noir" at the Opéra. The fragments of "Tannhäuser" given by M. d'Harcourt in his Salle the past two Sundays were: "Venusberg," duos; "Scène du Père," Septuor; "Air d'Elisabeth," Exposition du Duo; "Scène et Marche; introduction to third act, "Recitative Chœur des Pèlerins;" "Prière d'Elisabeth," "Romance de l'Etoile," "Airs de Tannhäuser," finale. The brave venture of the young musician has been successful, with a steady strengthening of force.

Mlle. Holmes has asked for a supplemental force of twenty-five musicians for her opéra, nine saxhorns and four cithares. What an undertaking for a woman to superintend the production of a work like that after having written it!

The Conservatoire concerts opened with Beethoven's symphony in C minor, "Ave Verum," by Mozart; overture to Mendelssohn's "Mélusine," Palestrina's "Gloria Patri," and Haydn's symphony in B flat.

At Salle d'Harcourt will be given for two consecutive Sundays "Geneviève," an opéra by Schumann, never before given in France, and for which the translation was specially made by M. d'Harcourt, with collaboration of M. Grandmougin. The German text is by Schumann himself, after a legend by Treck and Hebbel. It was composed in 1848, before "Scenes of Faust" and after "Paradise and the Peri." It was first given under the direction of the author at Leipsic in 1850 and is his one opéra.

Massenet is at Marseilles directing his "Navarraise."

Mme. Roger-Miclos has had grand successes this week at Poitiers and at Augustenre. She gives a Chopin concert in Paris to-morrow. Speaking of the "why" of Bach's gigantesque genius, M. Bourgault-Ducoudray holds to the logic of mentality, and claims the succession of five generations of distinguished musicians, as well as honest and independent thinkers, to have been a just and logical heredity. Bach, he says, was born a protestor and lived a life of protest expressed in harmony. He was born in the eventful epoch containing the Reform of Luther, and the decadence of the Italian school. He was born a religious fervant; his greatest expression was religious, and, with a due sense of what music owed to Italy, he protested his life long against the growing banalities of the school. Life was a combat for right, morally and artistically, hence his severity. An uncle who worked in a mill had much musical ability. Perhaps the endless motion and intense regularity of rhythm, which are fugue features, came from the mingling of the sither, which he played well, and the perpetual "tic-tac" of the mill.

Bach was endlessly modest. He spent his life in the search for perfection of his gifts, in order that they should be fit to present to his God who gave them. He had a fervor of study as well as of inspiration in a manner possessed by no other composer. He is the noblest representant of inspiration in science known in music writers. His music was not only the highest type of his musical present, but was the door to all the new music of the future.

A curious thing to be observed in Bach quartets is their two-fold form; three voices holding one against the other with unrelenting persistence, the fourth or soprano soaring above and separate and alone, as if to represent the human combat of faith, and the divine inspiration speaking above. In speaking of a trio whose tonality was placed well above a song of Jesus (in the Passion Music), M. Ducoudray described the trio as "a halo in harmonics surrounding the head of Christ."

No one can imagine the intense interest with which the eloquent lecturer is being followed. Stenographers are at work, so it is to be hoped the lectures will be reproduced.

FANNIE EDGAR THOMAS.

Nicolas II. a Musician.—The new Emperor of Russia is passionately fond of music, and, as an amateur, he plays very well on the piano and the violin. His young wife, Alix of Hesse, having herself received a good musical education, shares his propensities for the art.

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Vienna Letter.

VIENNA, December 12, 1894.

SEVERAL months ago it was rumored that Prof. Theodore Leschetizky had been married. The newspapers, while a little previous in the supposition, were not entirely on the wrong track, for the card announcing his marriage to Mme. Eugene Benislawska, a beautiful Pole, is now before me. The ceremony was performed December 8, in Buda Pesth. THE MUSICAL COURIER's congratulations and best wishes!

Fannie Davies declared with considerable animation that she was madly infatuated with the Viennese public, and I accepted the assertion without a suspicion of doubt. She came, she saw, she conquered. She met not only with success, but with a triumph, and it was an instance of credit where credit is due. Miss Davies' first appearance was in a trio soirée given by herself, Arnold, Rosé and Hugo Becker, three unusually fine artists, and it was chamber music in a high state of perfection. Brahms had rearranged his op. 8 trio, which was really the gem of the evening and the number which aroused the greatest interest. It was magnificent, but the first two movements are the strongest and made the deepest and most lasting impression. The ensemble was excellent despite the seeming abandon and freedom of interpretation. Beethoven's trio, op. 10, No. 1, which is so enjoyable and too seldom heard, opened the program. I thought "Kreislerner" of Schumann not a happy choice as an only solo on a serious program, but Miss Davies made it a success, although a group of short numbers would have been preferable. The piano recital was as follows:

Préludium and Fugue, op. 33, No. 1.....Mendelssohn
Sonata, op. 110.....Beethoven
Variationen, op. 21, No. 1.....Brahms
Two pedal studies.....Schumann
Scherzo, op. 39.....Chopin
Walzer aus dem.....Liszt
Etude.....Rubinstein

Miss Davies is a satisfying pianist. In listening to her there is a solid enjoyment which one does not often experience. She plays carefully and with finish; her technic is immense, her tone beautiful and masculine in quality and she does wonderfully clever wrist work. I did not find the Mendelssohn or Beethoven numbers particularly interesting, but the Schumann canon in H moll was delicious, as well as the closing group. The difficult Staccato etude was immense, taken at a great tempo and played like a breeze, while the scherzo was wanting in poetry and sentiment. There were recalls without number, various encores and flowers galore. The London pianist in a week gained the entire sympathy and admiration of this city's musical circle, and her return next season is anticipated with great satisfaction.

Edmondo Paul, the baritone, from Florence, Sunday evening gave a song recital which was a dismal affair in every respect. No one wants to hear music that evening; most critics refuse to attend, and on this occasion everything went criss-cross. A hall half filled with an unenthusiastic don't-want-to-be-pleased audience isn't a pleasant situation to contemplate, but when those present are moved from a state of dull indifference to one of positive annoyance, then my sympathy is extended to the artists.

Most of those present were interested in the songs of Frau Louise von Ehrenstein, and the announcement of her non-appearance was somewhat resented. This singer is a member of the Royal Opera Company, and had appeared in a concert the evening before. Rumor says she is more successful on the operatic stage, and that the direction objected to her appearance in concerts, hence the sudden illness. This version was a satisfactory one to me, and I was just beginning my little tale to a well-known vocal teacher who sat in front of me, when with a knowing frown she interrupted me to introduce the man who sat

beside her as the husband of Ehrenstein. I meekly accepted his assurance as to the singer's indisposition, and subsided into silence. A very good-natured little pianist, with nothing else to recommend her, tried to make up for deficiencies by a couple of extra numbers, and the audience, appreciating the goodly intentions, bore the suffering bravely. Hermine Biber was the damsel's name. The baritone was well received. I fancy Paul would be at his happiest in a drawing-room, for his effects are lost in a hall. The evening had one good feature: at half-past eight everything was over, and I heard no complaints.

Ignaz Brüll has just finished a tragic opera of the modern realistic school, the libretto of which has been written by Menasci, of Mascagni fame. The work, not yet definitely christened, is for the time being entitled "Gloria."

The negotiations for Leoncavallo's "Il Medici" are now completed and its production in the Royal Opera here is an event of the near future. Karl Goldmark has returned from Gmunden and with him a new opera only just finished.

The Vienna Song Academy last year gave, under the personal direction of the composer, Rubinstein's "Paradise Lost," and as a token of respect and admiration for the dead master a grand concert has been announced there for December 22. Baron Alfred Berger has consented to write a prologue, which will be read by a prominent actor. The program has been arranged by Director Grädener and includes the overture to "Femors," chorus from "Paradise Lost," piano concerto, arias and duets from various works. Alfred Grünfeld, Marianne Brandt, Frau Bertha Gutmann and Theodore Reichmann will assist. The second half of the evening is devoted to Beethoven's "Eroica." Director Jahn, for whom Rubinstein cherished a warm feeling of regard, has been invited to direct. The receipts will go to erect a monument to the memory of the beloved master.

Georgine Januschowsky-Neuendorff, who was a week seriously indisposed by la grippe, has recovered, and will be heard Monday evening in "Fidelio."

Eugene Gura recently gave two song recitals here, which were attended by an unusually large house. The programs were of a strictly classical nature, and there is only one word which expresses the keen interest of the listeners: they listened with "Andacht." The second recital included Schubert's "Nachtstück," "Im Abendroth," "Der Einsame," "Prometheus"; Schumann's "Lust der Sturmnacht," "Stille Thränen," "Auf das Trinkglas eines verstorbenen Freundes," "Wer macht dich so krank," "Alte Laute," "Die Löwenbräut," "Sonntags am Rhein"; Carl Löwe's "Thurmwächter Lynceus zu Füßen der Helena," "Die Laure," "Der Todtentanz," "Der Nöck" and "Archibald Douglas," a program covering two and a half hours. Of course it was the ballades which made the terrific effect. It is in this work that Gura is so unique, so satisfying, so highly artistic. The wear and tear of his still strong and agreeable voice is then forgotten; the singer merges into the personality of the various characters depicted; one thinks only of the story, the tragedy, the fairy tale, so true and warm are the interpretations. The applause was at all times prolonged, but at the close of "Die Laure" and "Der Nöck" quiet was only obtained when the singer began the repetition of the numbers.

I heard something very funny a few evenings ago at the opera. Two well-known men of the musical world were discussing Materna as "Brünhilde." After speaking highly of her vocalization and histrionic capabilities, the one added, with a wicked light in his eyes: "Yes; I went right out and had a cognac. I always do after too much pork!"

Antonio Smareglia's new opera in this city has been a failure. Interest has been on the wane ever since the first production, and I am afraid it is only a question of a few

weeks ere it will be placed on the shelf. I am sorry. It has many good qualities, and I have heard it twice with enjoyment and interest. Hanslick titles it "anständige Langweile," and it certainly is the sentiment of the majority of theatregoers.

The story deals with Cornelius Schut, a pupil of Rubens, who lived in Antwerp in the seventeenth century. The painter is a cynic, the world is a dreary place, his love for his model has ended, his love for his art has even grown cold, and prospects are gloomy, when in the street he encounters a strange maiden named Elizabeth. She is a superstitious creature, and believing him for various reasons to be her fate, she listens to his passionate song; there is a balcony scene à la "Faust," love reciprocated and flight to a cottage in the suburbs of the city. The end of two years finds them still in blissful happiness, when the artist friends of Schut materialize and lure him back to work. Elizabeth protests, entreats, refuses to accompany him, and with her words, "Love or a convent," ringing in his ears, the painter deserts her, swearing to return in two years.

The third act is in a church. One corner partitioned off serves as the atelier of Schut, who is in a desperate condition. He has searched in vain for his lost love, who has fled, no one knows where, after his desertion. His picture of the Madonna, which is his one ambition, is still unbegun, his brain and health are weakened through fever and longing and he longs for but fears death; he hears the voice of a nun chanting her evening prayer. It is Elizabeth. Mad with joy and passion he breaks through the wall, and tears her from the altar. She, stunned and frightened, yields, when the voices of her sister nuns bring her to a realization of her vows, and withdrawing from his embrace, she swears that her heart and love are dead to him and falls at the foot of the altar. Cornelius, in a frenzy, seizes his brush and palette, and after painting in two minutes and a half Elizabeth as the Madonna, falls dead before his work.

The music has a strong tendency toward the dreamy and romantic; it shows the influence of Wagner, and often reminds me of "Faust." The subdued orchestration throughout was a new quality in modern opera. There is too little spontaneity and animation; one longs for an occasional song, there is so much recitation and aria, but on the other hand there is much to admire, and the finale of the second act was inspiring in scene and music.

Van Dyck was fine in the leading rôle. He sang well acted nobly and looked the part to perfection. His performance was delightful. Lola Beeth was lovely enough to make us all painters, at least in inclination. As a singer I personally do not care for her; both her voice and mode of vocalization fail to appeal to me. She was highly praised by the local press. The orchestra and chorus did splendid work under the direction of Richter. I much regret the coldness of the Viennese public toward this—interesting work. Warnegg, Lederer, Grengg, Neidl deserve mention, although the minor rôles are uninteresting and thankless.

The second Gesellschafts concert brought before the public Eugen D'Albert as composer, director and pianist. The overture to his new opera, "Der Rubin," and a chorus for six voices, with orchestral accompaniment, were given under his baton and were followed with great interest, but it was as pianist that he aroused the greatest enthusiasm. What can one write about him? He has reached the highest pinnacle and needs no words. I can only wonder and admire. He played the Beethoven Es-dur concerto.

Two choruses of Hugo Wolf, "Elfenlied" and "Der Feuerreiter," were very successfully produced. They were modern in style and what is termed effective. The last number was dedicated to Rubinstein's memory. Three choruses from his "Tower of Babel" were refreshing, interesting and extremely well given under the direction of Gericke. The coloring was rich and varied and the compositions characteristic of the nations or tribes whose woes they depicted.

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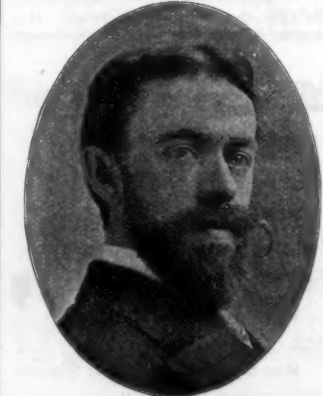
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"Faust" a Thousand Times.

PARIS, December 15, 1894.

THE 1,000th representation of "Faust" in Paris was given last night. It was celebrated by a superb performance of the opera, and surely no testimony would have been more acceptable to the composer, who found this work a most satisfactory reward for all his musical labor. He wept when it was finished and thanked God for having given him such a perfect work.

The artists who shared the honors of the ceremony—Mmes. Rose Caron and Deschamps-Jehin and Mlle. Agussol, and MM. Alvarez, Delmas, Renaud and Donailier—excelled themselves, and the crowded house was at its highest notch of enthusiasm. It was the French hour, all the more brilliant that the opera house has in the past been given over to foreign composers. The most dramatic and stirring part of the performance was the final trio, sung with great power by Caron, Alvarez and Delmas. After an encore the house manifested great enthusiasm.

The apotheosis which followed was exactly as was described in THE MUSICAL COURIER some time ago—a monument representing Gounod in antique costume, surmounted by Renown sounding a trumpet and surrounded by the Muses, that of Music being a reproduction of the statue by Delaplanche. In the blazing electric light representing Glory all the artists of the opera, costumed to represent the characters of the master's works, were grouped.

Miss Sibyl Sanderson was specially resplendent. With her in the first places were Bréval, Hégion, Agussol, Caron, Alvarez, Delmas, Renaud, Deschamps-Jehin. All together sang the "Hymn to Gounod," written for the occasion by M. Ambroise Thomas, after words by M. Jules Barbier.

All the subscribers were in their places as on first nights. Among others were the Gounod family, including a little grandson of the composer, who seemed to be one of the most appreciative of the spectators; the Duke d'Aumale, Mme. Miolan-Carvalho, who is said to have been the best "Margaret" ever seen here; Mme. Krauss, who was the German "Marguerite"; Rety-Faivre, Barbot and Devriès, who were also of the creation; Mme. Bartet, of the Comédie-Française, with her handsome son, a naval officer, and artists enough to electrify the place.

Nothing can illustrate more forcibly the popularity of this wonderful opera than the fact that the number of its representations has surpassed that even of the "Huguenots" and "William Tell" of Meyerbeer, a result undreamed of by its most sanguine supporters. Of these representations 316 were given in the old Théâtre Lyrique, where M. Carvalho, now of the Opéra Comique, was director. The remaining 684 were given at the Opéra.

One who was present at the final rehearsal of "Faust" in March, 1859, describes the interest taken in the opera at that time by saying that the music was rehearsed all day and the machinery all night. Artists, choruses, orchestra, machinists, costumers and stage hands, French-like, were all interested heart and soul in the perfection of the production. (Perfection is the word for success in Paris.) The most feverish activity prevailed. The ten tableaux produced a formidable array of mechanical difficulties, and the honor of the theatre was at stake, and the instinctive feeling was that a chef d'œuvre was in hand. This was augmented by the intense and impressive manner of Gounod himself, who out-Verdi-ed Verdi in his indefatigable ardor. He regulated and directed movements, consulted with Deloffre, the chef d'orchestre, called for the score and with a few lines of blue pencil cancelled what had cost hours of labor to prepare, and gave private rehearsals to singers, himself singing phrases in illustration. Gounod was a beautiful singer. Saint-Saëns speaks with deep feeling of the exquisite quality of his tones, when at the inauguration of the organ in the music room, Place Maiesherbes, Saint-Saëns opened the new instrument and Gounod "sang divinely." He was unsparing in the matter of expressing sentiment in song, and his vivid exhortations given to singers of this first production were worth their weight in gold. In an issue of THE MUSICAL COURIER published about this time last year his portrayal of the character of "Marguerite" to a prima donna of the time was printed. It is well worth the looking up by any singer ambitious of attempting this most exacting rôle.

There was much discussion and delay about these first rehearsals. Leo Delibes, Michel Carré and Jules Barbier

were among the chief disputants, but Gounod almost always obtained results to his own liking. The first cast consisted of Barbot, a "Faust" sans prestige; Balanqué, the most diabolical "Mephistophele"; Mme. Carvalho, the creator of "Marguerite"; Reynal, "Valentin"; Amélie Faivre, Mme. Duclos, Cibot and Wagner.

The secretary of the Théâtre-Lyrique was the recipient of many letters from the composer, imploring admission of various musicians whom he desired should hear his opera and give him their opinion. That relating to Richard Wagner is characteristic and interesting:

MON CHER AMI—Je tiens absolument à ce que Monsieur R. Wagner entende ma partition de Faust. Son suffrage et même sa critique sont de ceux que l'on recherche, et je serai très peiné que les représentations puissent achevées sans qu'il eût connaissance de mon ouvrage. Je vous supplie donc de lui réserver une bonne loge pour la représentation de mardi.

Tout à vous,

CH. GOUNOD.

The Gounod home is in the Maiesherbes quarter, back of St. Augustine. In sight of the windows are the homes of Sara Bernhardt, Messonier, Holmès, Faivre, Gigout, Marchesi, Lefèvre, Audran, Raffaele and other notabilities. The family has also a property at St. Cloud, where stood the church in which he played. The family consists of Madame Gounod, a daughter, the Marquise de la Ssers, and a son, an artist. Gounod's tomb is not in Père Lachaise, but in Auteuil, at the other end of the city, where Zimmermann and Gavarni are also buried. Gounod's first two works, signed "l'Abbé Ch. Gounod," were "Services for Holy Week," and "Messe brève et salut," published by Richault. Three religious works by Gounod have been published since his death—"Adorati," "Salve Maria" and "Ave Maria."

FANNIE EDGAR THOMAS.

A Distinguished Teacher's Method.

MME. D'ARONA has written an interesting book for her "Special Teacher's Course" which gives an insight to her method of teaching singing that astonishes one with its simplicity and clearness. Every view upon the science and art of singing, read, heard of, or expressed by either Mme. d'Arona or her pupils, is treated in detail.

The book explains the anatomy of the head, throat, upper and lower chest muscles, and the workings of the diaphragm, prefixed by a caution against going into technicalities with new pupils, especially with regard to the throat; in fact Mme. d'Arona says the voice follows the mind, and anatomy is only for the "Teacher's Course."

Breathing, that much discussed subject, is so beautifully explained by the "Appoggio" (as she calls the support to the tone) and a breath through the nose alone is so deep, ample and quick, if done as she directs, that one wonders why there should ever be a question about it; proving as it does that science is nature, and the simplicity of art is the perfection of art. Upon the use of this air column in producing tone, chapters upon chapters are written, with every conceivable question given, answered and illustrated with examples of general faults, their causes and how to correct them and set the voice free.

The throat is spoken of as a doorway only, and attention is directed to guiding the breath to receive proper resonance for tone, so that for perfect vibration knowledge of reverberation in singing may be to located points and not accidental. The qualities of each resonator, when directly attacked or sympathetically, is all illustrated with convincing results in examples from the pupils themselves, as they put the theory into practice; not an anatomical point of the throat is overlooked, but to prove conclusively how little it has to do with the voice after the birth of the sound, and what stupendous work awaits the vocal infant after its first crude cry.

Mme. d'Arona devotes pages and pages to mentality, initiative sound, tone; explains each and every resonator, with its bearing upon quality; describes focusing and its object, &c., so that it is easily understood how a wiry, raspy voice can be mellowed, as she says, and heavy, unruly voices, that fill their environments with power, but are weak when heard in great buildings, can be gathered up into nobleness and sweetness without any assistance from the throat.

Laughter, amusement, pathos, grief, hate, rage, mother-love, passionate love, ideal love, platonic love, abandon to love, reckless love, frenzy, irony, despair, death-suffering, dramatic fire with nobleness of purpose, dramatic fire backed by subtleness or determination, dramatic fire for a

bluff, qualities to be studied for crystal and pearly tones representing purity and innocence—in fact, a work that, if studied as it should be, prepares the voice to sing any and every kind of composition, from the simplest ditty to Wagner.

The illustrations for the tones to be used for a French chanson and those for "In questa Tomba" of Beethoven's are astonishing in their truth to the character of a composition.

A pupil has to master each vowel sound and shade, each resonator and its sounds, control of the breath, different kinds of attacks, size of focus, and correct use of consonants to propel and liberate vowels and to cure guttural and nasal difficulties.

The size and shape of the mouth is described, and how to facilitate obstinate vowel sounds and control all the colors. The tongue—that most unruly member—is easily disposed of with Mme. d'Arona's methods, and after all is done, and the mind has grasped it and made the science second nature, neither tongue, resonators, nor anything else need be thought of.

Then comes the art of singing, with its legatos, portamentos, mezzo voce, pianos, pianissimo mezza-di-voce double attacks, staccato, trills, scales, facial expressions, positions of head, body and feet to insure ease and grace, &c., for public work; and what seems the most perfect outcome of it all is the beautifully described "delivery" to be used, first for grand opera, then for oratorio, church, concert and parlor singing.

We realize, but never quite understand, why so few grand-opera singers seldom appear to advantage in oratorio, and vice versa, or why operatic artists hate to sing in concert and often totally refuse to sing at receptions in small rooms. Quoting from Mme. d'Arona's book, after all the details, she says: "Delivery can be better described by the painting which needs distance to perceive beauty, because of the broad stroke of the brush, and the painting you can go close up to and examine minutely without marring its effectiveness. The dainty painting is lost in a big room and the broad stroke painting shows to its best advantage."

The scientific course prepares the pupils in "delivery" so that they can do themselves justice in everything and everywhere. Under voice classification are all voices, with their names, according to timbre and how to treat them. Many chapters are devoted to men's voices, with which Mme. d'Arona has had great experience; pointing out general and peculiar errors she has met with in them, she leaves no doubts as to the way to treat them.

The work is complete in logic and simplicity. The book is not for publication. "I have only written it for the benefit of my pupils," said Mme. d'Arona.

Sondershausen.—The Ducal Conservatory of Music at Sondershausen gave chamber music concerts November 1 and 29. The last program, with Messrs. Forbach, Wille, Martin, Würli, Bolland and Herold, was as follows:

Quintet, for string instruments and clarinet..... Brahms
Sonata, E major, op. 103, for piano..... Beethoven
Quartet, E minor, for string instruments..... Verdi

Pupils' concerts were given December 1 and 6, and a grand concert was held December 10 at the Hall of the Hotel Münch, when the following appeared: Soloists, Frl. Camilla Bertram; vocal, Herr Curt Herold; piano, by the teachers of the conservatory. The chorus of the conservatory and the ducal orchestra with pupils of the conservatory under the direction of Mr. Schroeder. Music to Byron's "Manfred," for orchestra, chorus and soli by Schumann. The solos by Frl. Spohr, Sondershausen; Frl. Meyerhans, Zürich; Herren Gröbke, Hildesheim; Spies, Regensburg; Cobley, London; Millies, Bredstedt, and Martin, Sondershausen. The incidental poetry by R. Pohl recited by Frl. Lehmann, Hamburg; Herren Westewick, Boizenburg, and Martin, all pupils of the conservatory. Piano concerto, with orchestra, by Curt Herold, the composer; Dyvekes (Täubchen) Lieder for mezzo soprano and piano, music by Peter Heise. (Frl. Camilla Bertram and Herr Curt Herold). By request, "Song to Aegir," by Emperor William (mixed chorus).

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MUSIC SENT FOR CRITICISM.

An Answer for Mr. Norris.

BOSTON, November 28, 1894.

Editors *The Musical Courier*:

In your issue of the 9th inst. the following occurs in a review of "Practical Harmony on a French Basis": "The author shows the difference between C sharp and D flat to be one comma, giving five commas from C to C sharp, and four commas from C sharp to D. Here information stops. When this little knowledge is acted upon it will prove untrustworthy, for if the pupil attempts to apply it and takes the tone from D to E, in which there are but eight commas (the italics do not appear in the review), he will be unable to measure off his chromatic semitone."

Now I admire the clear, straightforward manner in which your reviewer has criticized the book, and have no desire to enter into a discussion, because I believe Part II. will answer the objections he has made in way of general criticism. But in Part I. the only matter which he points to specifically as wrong is in the paragraph quoted above referring to the commas which divide the whole step. The reviewer is wrong. Any whole step is theoretically divided into nine commas, as explained on pages 79 and 80 in "Practical Harmony." The chromatic semitone is the larger and receives five-ninths of the whole step.

In view of the large circulation of your paper and of the teachers and students who read its reviews, I beg you to insert these few words in your next issue. The great courtesy with which you have always treated others who have sought justification at your hands makes me confident that I am not asking too much.

Very respectfully yours, HOMER A. NORRIS.

Errors were found in the chapter mentioned which the reviewer had neither the space to correct satisfactorily nor the heart to expose in detail. He wished to avoid inflicting readers with many considerations respecting nice mathematical distinctions and appearing pedantic, and therefore contented himself with giving the general advice that it is better not to introduce such abstruse subjects when they are avoidable or cannot be fully unfolded. This was good advice, as will now be proved.

1. The author says that his nine equal parts are "called the Pythagorean comma."

This is not correct. The Pythagorean comma refers to the difference between the B sharp found by tuning twelve fifths upward from the C of a tuning fork (or alternately fourths downward, to avoid moving into altissimo, and having to bring the note down many octaves subsequently for comparison with the starting one). It is thus learned that this particular B sharp (and there are many B sharps) is higher than the tuning fork or point of departure.

The interval from C up to this B sharp is .23460 of an equally tempered semitone, and is the Pythagorean comma. The skilled piano tuner, knowing the truth of this, tries to flatten each successive note when laying his bearings (that is, when starting from the tuning fork and designing the fifths, like a violinist) by the small interval .01955 exactly; that on reaching this B sharp he may find it the same as the C from which he started. This decimal, .01955, multiplied by 12 equals .23460 of an equally tempered semitone. He works that his lines may return into themselves, and hence, as it were, in a circle, and speaks of the "circle of fifths"; but the tonal system in theoretical perfection is truly regarded as a series of revolutions of a very slowly ascending spiral, leading to B sharp, &c., in one direction and to D double flat, &c. in the other.

2. It is equally wrong to say that nine of these commas make a whole step, for nine such commas equal 2.11140 semitones so tempered, and therefore exceed the interval of the tone from the keynote to the second sound of the scale, which is 2.03910, and eight such commas, being equal to 1.87680, are also somewhat greater than the interval from the second note of a major scale to the third note, which similarly expressed in equal temperament semitones is but 1.82404.

3. Pythagoras was ignorant of the difference by one comma (80 : 81) in the intervals between the first and second and second and third notes of the major scale.

The tetrachord or fourth (say from C to F) he made up as follows:

$$\frac{1}{2} \times \frac{1}{2} \times \frac{1}{2} = \frac{1}{8}$$

This agrees with "Ptolemy's Genus Diatonum Ditonicum."

4. The minor tone (ratio 9 : 10) added to the major tone (ratio 8 : 9) forms the true major third, by the knowledge of which our common chord may be tuned in tune when desired, as, for instance, in the "Sexquialtera," "Cornet" or "Mixture" stops of organs. The Pythagorean third of two major tones rendered the major triad unendurable.

The discovery of the minor tone is attributed to Archytas. By its aid the true division of a monochord (say the lowest string of a violoncello) is seen to be:

$$\frac{1}{2} \times \frac{1}{2} \times \frac{1}{2} = \frac{1}{8}$$

This bears the name of "Euclid's Section of the Canon," and agrees with "Ptolemy's Diatonum Intensum." Here is also shown the true diatonic semitone, which differs greatly from that exhibited by the author. The production of this minor tone (9 : 10) at once made our modern Occidental system and its harmony possible.

5. The author makes the diatonic semitone the smaller

and the chromatic semitone the larger interval. The reverse is true. The diatonic semitone being found twice in every major scale is perfectly well known, and is seen above to have the ratio 15 : 16. The chromatic semitone, which takes the remainder when the diatonic semitone is deducted from a tone, is smaller, as will be shown. For hundreds of years this terminology has been accepted, and there seems no reason for changing it. Unnecessary confusion would result. These semitones have been respectively called also major semitone and minor semitone, and very generally, which alone affords sufficient evidence as to their relative size.

6. But the difference between C sharp and D flat is not, as asserted, one-ninth of the difference between the tonic and the tone above. Therefore something radically wrong is taught, not to be explained away by a transposition of terms. The true difference is an interval having the ratio 125 : 128, and is termed "The Enharmonic Diesis." Nine such intervals of course would very greatly exceed a "whole step." They would form nearly a major third; for taking as logarithm of their ratio .235 and multiplying by 9 we have 2.025; and the major third would be but 2.118. Therefore the difference between C sharp and D flat is much greater than the author imagines.

7. There are several kinds of commas, but no such comma as the one quoted by him; and this must be of at least two sizes, if there are nine in the major tone (from the first sound of the major scale to the second), and nine also in the minor tone (from the second to the third); these must be smaller, for the minor tone is a major comma (80 : 81) less than the major tone. The reviewer here should have used the words "one less" rather than that there are but eight. The measurements were so completely wrong that they were not closely scrutinized at the time. This opportunity of giving more precise particulars is therefore welcome.

There are also several kinds of semitones and tones, and hence when such matters are discussed every term used must be very carefully defined in accepted terminology or by actual measurements given in numbers.

There are also many pitches for notes bearing the same name in the ordinary notation of music. It is impossible for a violinist to learn from his single part what is intended. Hence the necessity of rehearsals, and a giving and taking all round to "make things pleasant," for concerted music is a type of business or social life, being made up of innumerable compromises.

On walking down a deserted street one may move in a reasonably straight line, but when the street is crowded our path will preferably be sinuous, and similarly all harmonized musical parts are modified. The modern musician prefers to produce art works which are so highly

elaborate as to hide defects rather than to sit idly sighing for a perfection which is unattainable.

The B sharp, spoken of above, was defined; but if we merely speak of B sharp as the leading note of the key of C sharp minor, sufficient information is not given. One must know if this key of C sharp minor be the relative minor of E major, and formed from it by retaining E and G sharp and supplying a C sharp; or if it be formed from the parallel key of C sharp major by retaining the C sharp and G sharp and supplying an E; and so on for other B sharps, which are not identical either as regards vibration numbers (pitch) or signification (relationships with key notes).

8. The author says: "The comma is supposed to be the smallest appreciable interval between two sounds."

There are several kinds of commas which cannot be ignored, being the remainders found when subdividing intervals, &c.

His own commas (probably new inventions, which have no standing in the art of music or in its exact science, or even in historical records) are larger than the well-known comma (80 : 81) mentioned, and this is also larger than the "comma of Pythagoras" already defined.

A still smaller interval is the diaschisma.

Then comes the comma minor (ratio 10240 : 10125) and the fraction termed schisma.

It is hardly worth saying that the piano tuner distinguishes between myriads of extremely small intervals when adjusting unisons.

9. The patient reader deserves now to be shown how to subdivide the tone that is found between the second sound of the major scale and the third.

Suppose the logarithm of this interval to be .1000, and the key C, the chromatic semitone above (or D sharp) will be .388, and the diatonic semitone (from this note to E) .612; for .388 + .612 = .1000. Or, proceed from D to E flat a diatonic semitone, demanding .612, then the chromatic semitone requiring .388, and arrive at the same point, as the figures prove. Or add the interval of the diatonic semitone (ratio 15 : 16) to that of the chromatic semitone (ratio 24 : 25), and find the minor tone (ratio 9 : 10).

The logarithm of the major tone, or that from the first sound of a scale to the second, will correspondingly be 1.118, which added to that of the minor tone, just now subdivided (or logarithm .1000), gives for the major third logarithm 2.118, as above stated.

The chromatic semitone which must be added to the diatonic semitone to complete the interval from the first to the second sound of the scale is necessarily larger and has the ratio 128 : 135. To 15 : 16 add 128 : 135 and find this major tone to be, as asserted, 8 : 9. This particular kind of chromatic semitone is distinguished by the term "semitone

IN THE KEY OF C MAJOR.	C.	C SHARP.	D.	D SHARP.	E.	F.
Actual vibrations per second at international pitch (435—A) in equal temperament, for piano tuners.	517.30	548.13	580.65	615.2	651.8	690.5
At scientific pitch, for convenience of calculation.	512	542.4	574.8	608.8	645.0	683.4
Relative string-lengths; weight, thickness and tension being uniform.	360,000	339,795	320,725	302,723	285,732	269,695
The lengths for true intonation, of major scale, given for comparison (octave above being 180)	360.	.....	320	.....	288	270
True intonation, logarithm of the octave being 6.579. ....	.000	0.506	1.118	1.506	2.118	2.731
True intonation, expressed in equal temperament semitones. ....	.000	0.92179	2.03910	2.74583	3.86314	4.98045
Equal temperament semitones, logarithm of the octave being .30103. ....	.000	.025085	.05017	.07526	.10034	.12543
Vibration ratios of true intervals above C.	000.	128 : 135	8 : 9	64 : 75	4 : 5	3 : 4
Vibration ratios of true intervals, not cumulative, but step by step.	000.	128 : 135	15 : 16	24 : 25	15 : 16	15 : 16
Logarithms of these ratios, the minor tone representing unity.	000.	0.506	0.612	0.388	0.612	0.612
Organ pipe lengths, from Cello C, expressed approximately in feet.	8	7½	7½	6½	6½	6
True intonation, illustrated by the constitution of the intervals.	000.	¾ × ¾	½ × ½	¼ × ¼	⅓ × ⅓	⅓ × ⅓
Vibration numbers at scientific pitch in true intonation. The differences from those given above for equal temperament give the beats per second for organ or pianoforte tuners.	512	540	576	600	640	682½

medius," and is in actual measurement .92179 of the equally tempered semitone, which was invented for the piano.

"The diatonic semitone" is larger, being 1.11731 of these semitones.

We find the true major tone to consist of 2.03910 by adding .92179 to 1.11731. The chromatic semitone (also known as minor semitone, semitone minimus or chromatic diesis has the ratio 24:25) is .70673 of a piano semitone, which, added to the diatonic semitone, or 1.11731, gives the minor tone of 1.82404 piano semitones.

These two tones added, or 2.03910 + 1.82404, give 3.86314 for the true major third when expressed in these equally tempered semitones. Draw the open diapason or gamba of a great organ and hold middle C with E a tenth above, and learn how dissonant our sharpened thirds are.

It is hoped that illustrating such facts by vulgar fractions and decimals, by comparison with the tempered semitones of our modern system, and by selecting the minor tone as the most convenient interval to be represented by unity, a definite knowledge of elementary intervals will be imparted, and that the reviewer's original statement may be more fully believed, "that it is better to avoid raising questions that cannot be immediately answered in so small a primer."

Readers may find some one of the tables on the preceding page of use.

Recollections of Schumann.

By EDWARD HANSLICK.

WHILE visiting Dresden I stopped in a cross street at a little inn, as shabby as it was cheap, whose owner, by his bustling pertinacity, had captured me at the railway station. On the following morning I hurried, not to the Sistine, nor the Green Vaults, but to Schumann. With what a beating heart did I pull the bell of his house in Waisenhaus strasse! Schumann rose somewhat clumsily from the piano on which Bach's chorals lay open, and held out his hand with silent cordiality. I talked for a few moments, then waited for his answer. After a pause Schumann exclaimed: "What a pity that you did not come a few days sooner—Mendelssohn started for England yesterday. If only you could have met Mendelssohn!" Sincerely as I regretted this, I had to confess to myself that I had been more anxious for an acquaintance with Schumann.

In spite of its noble beauty, Mendelssohn's music had never so moved my inmost being as had Schumann's. Moreover, it is possible that in Prague I had become somewhat satiated with Mendelssohn's writings; but to lose myself in Schumann's piano works and songs was to me a delight of which I could never get my fill. Of his larger works only his "Paradise and the Peri" were at that time known. Thoroughly as I have since learned to understand and prize his later masterpieces—the string quartets, the piano quartet, the symphonies—yet the marvellous and peculiar style of his "Eichendorfer Liederkreis," his humoresken, his "Kreisleriana" and novelletten still stand forth as something unique in the works of Schumann.

After a while he began again about Mendelssohn. "See," he said, "he gave me this beautiful book before his departure," handing me a volume of "Tristan and Isolde," not the poetical version of Wagner, as yet unborn, but the original of Godfrey of Strasburg in Simrock's translation, with the dedication on the fly-leaf in Mendelssohn's handwriting. I would have liked to hear more of his own life and works, but Schumann relapsed again into silence and seemed only absorbed in watching the little cloud from his cigar as it floated upward to the ceiling. After some further attempts to entertain him with accounts of the musical life of Prague, I began to feel myself uncomfortable as a soloist. I feared he was trying to freeze me out by his silence, and starting up, I determined to take the initiative myself. But he laid a hand upon my shoulder: "I must take you to Clara," he said. He opened the door of the adjoining room: "Clara, Herr Hanslick from Prague is here; you must play something for him." "Was soll ich

spielen?" asked Frau Schumann, with her sharp North German pronunciation of the sp.

To acquaint me with something entirely new, Schumann selected his "Canons for the Pedal Clavier." I was enchanted with his masterly treatment of the canon form, which only glimmered through, as it were, and did not thrust itself pedantically on one's attention. But my great desire was for something quite different, for one of the older pieces through which Schumann had grown so dear to me. I begged for something from his "storm and stress" period. This expression, as applied to his first compositions, seemed to strike Schumann; he repeated it several times, smiling. However, Clara played for my pleasure some of the most beautiful numbers of the "Davidsbündler" dances.

Yet even with this my Schumann day, so rich in enjoyment, was not yet to end. Schumann invited me to walk in the afternoon with him and his family in the "großen garten." Clara walked on in advance with the oldest girl, Schumann led the second by the hand; I, the youngest, Julia, a beautiful child, whom Schumann jokingly called my sweetheart.

At a large table, under the shady trees, we seated ourselves for coffee, and I found even that ill-favored Saxon beverage excellent, because I drank it at Schumann's side and could observe him in his happiness and tenderness as a father. Even here, to be sure, he spoke very little, but the kindly, almost childlike, expression of the eye, the smiling mouth, puckered as if for a whistle, seemed to me to have a very characteristic and touching eloquence. Upon my remarking that I was anxious to hear "Tannhäuser" the next evening Schumann, to my great delight, offered to lend me for half a day the autograph score that had just appeared. Did he have much intercourse with Wagner? "No," returned Schumann; "for me Wagner is impossible. He is certainly a clever man, but he talks in the same strain continually. One cannot be always talking."

Bright and early the following morning, with the heavy Tannhäuser score under my arm, I hurried up to the Brühlische terrace, took breakfast there, and went hastily through the Tannhäuser. Toward noon I called upon Wagner. He received me very cordially and invited me to take a seat upon the sofa for a short time, as he was trying a singer. The person in question was a young tenor from one of the families prominent in theatre life. He laid down before Wagner a pile of operas, from which he wished to sing selections, but Wagner did not own a piano arrangement of a single opera. At last he thought he could accompany from memory Tamino's aria from the "Magie Flute." This he indeed accomplished, but with noticeably unpracticed piano technic. The tenor, it seemed, was acceptable, and commended himself to Wagner. The latter then came to speak of various musical conditions and personalities of Dresden—among them of Schumann: "We are outwardly on good terms with each other, but one cannot hold intercourse with Schumann; he is an impossible person; he says nothing at all. Soon after my arrival from Paris I paid him a visit, told him a lot of interesting things about Parisian operas, concerts and composers; but Schumann looked at me unmoved, or gazed up into the air and said not a word. Then I jumped up and rushed out; he is an impossible person."

Evening brought me a longed for and not to be forgotten experience; the production of Tannhäuser in the beautiful Court Theatre of Dresden, since burned down. Wagner directed, his niece Johanna sang "Elizabeth," Mitterwurzer, the father of the famous actor, the "Wolfgram." The opera produced upon me a very profound and, in some passages, even an intoxicating effect. Schumann and his wife sat beside me in the parquet, but kept very quiet. The following morning I set out upon a pilgrimage on foot through the Saxon Switzerland. Upon the rocky plateau which is called the Bastion I met Wagner and his niece Johanna, and thanked them for the enjoyment of the preceding evening.

From Dresden I undertook a two days' excursion to

Leipzig, I had asked Schumann in advance where in Leipzig I could meet the members of the Davidsbündler. "They are almost all scattered," said Schumann. Still he would give me the name of an ale house where in the evenings I might find Professor Wentzel and one or two others of the old social set. On the morning when I parted from him, Schumann, to my delight and surprise, gave me a note to the publisher Whistling, to whom he recommended the volume of my songs for publication—a beautiful and marked proof of his kindness of heart. I had handed Schumann my songs with the request that he would look them over and tell me whether they were good enough for printing. To consult him as to the publisher was a thing I should never have dared to do; still, he must have known that without a special recommendation I would never find one. Of the songs themselves, he said not a word—only handed them back to me with the note of recommendation, which pointed to a not unfavorable judgment.

Once in Leipzig I tried to hunt up the last of the "Davidsbündler" in their alehouse. I drew forth the slip on which Schumann had written its sign and address for my benefit. No one to whom I showed the slip could make it out. Schumann's scrip, because of the speed with which he wrote, degenerated into a series of hieroglyphics. Of this I had already had one experience. The closing words of his first letter to me at Prague were read by everyone to whom I showed them, thus: "In this dusty fortress" ("in dieser staubigen Festung!"). But in reality it was: "In this joyful hope" ("in dieser freudigen Hoffnung!"). The illegibility of the Leipzig address was naturally of greater consequence for me, and I was only saved by the lucky accident of meeting in a music shop some one who could tell me what alehouse Professor Wentzel was in the habit of frequenting evenings. So I was able to deliver Schumann's greetings to this valiant and talented man, and to talk of the glorious youth of romantic music with the last of the Leipzig "Davidsbündler." The next morning I delivered to the publisher Schumann's letter and my songs. He allowed me to play them for him, was pleased with them, but sighed—and with good reason—at the thought of undertaking the publication of songs by a young and unknown writer. He consented to do it, nevertheless, but I never heard from them afterwards. The world is none the worse for their loss.

Translated from the German by
FRANCIS A. VAN SANTFORD.

Verdi's Will.—Verdi is credited with the intention of doing something both handsome and original with the fortune which he has accumulated during his lifetime. The news comes from Genoa that the great composer has been engaged during the past few days in putting into final shape his last will and testament. Verdi has no son, and he recognizes no obligation to enrich any distant relations that he may possess. He therefore directs that the 10,000,000 lire which he will leave behind him shall be employed in making happy those who helped him to earn them—namely, musicians and lyric artists. A magnificent palace is to be built in his grounds, and this is to form the home of any Italian musicians and singers who may find themselves in straitened circumstances at the close of their career.

The internal arrangements of this mansion are to be of the most comfortable and perfect description. The number of inmates provided for will be 200 of both sexes. Their musical tastes are not to be forgotten. Throughout the establishment there will be at least fifty pianos and several organs. There will be a large concert hall provided with a stage, and a large library will be at the disposal of the inhabitants. It is reported that the plans for this benevolent project are already completed, and that Verdi cherishes the hope that he himself may yet be present at the inauguration. The work is, therefore, to be begun immediately. "This will be my last work" are the words attributed to the composer when he had completed his will in the presence of the witnesses.—"Westminster Gazette."

INNES And his Famous New York Band of 65 eminent soloists, now playing at the Pittsburgh Exposition, seven weeks ending October 30, has just completed a triumphantly successful tour of forty Eastern cities, producing the Great Historical and Musical Spectacle, **WAR AND PEACE**. Every where hailed and acclaimed as the grandest musical spectacle of the age, performed by the greatest band in the world. Theatres were overcrowded and street cars utterly inadequate to carry the crowds to parks where the band played. The most successful of all band tours.

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Saratoga Times: The mantle of Gilmore has fallen on Innes.

Saratoga Truth: The most admirable band concert Scranton ever heard. In "War and Peace" the audience rose to its feet in enthusiasm, and the performance is the uppermost topic in Scranton to-day.

Washington Post: A radical departure from anything of the kind ever attempted. It is well conceived and the result picturesque and admirable. A great band.

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Rubinstein and Tchaikowsky.

BY EUGENE BERNSTEIN.

IN the course of a trifling time—one year or so—Destroyer Death has deprived us Russians of two great artists who more than once carried us to heaven by the sweetness of their music. These great geniuses were Tchaikowsky and Rubinstein. The unexpected deaths of these great men have administered a terrible blow to the Russian musical world, which has none to fill their vacancies. Tchaikowsky and Rubinstein coincided in their talents and in the unexpectedness of their deaths, as well as in the respect which they inspired in us, although they greatly differed in the modes of their lives.

The amiable, simple and good hearted Peter Ilyich Tchaikowsky, who earned great quantities of money and spent all he made, who liked to sup at the ale houses frequented by artists, in company of friends of the world of music and painting, died in a small room on the fifth flight. The sturdy, grave and sedate Anton Gregoryevich Rubinstein lived in a gorgeous mansion, spending his leisure hours with his family circle in a modest game of "preference" (a game at cards). Tchaikowsky was of the kind of artists who produce their pieces of art in hiding somewhere in a village, and who, after their productions prove successful, hasten joyfully to some small city restaurant, frequented by artists, to share their joy with their friends. By this sort of conduct these artists inspire but little respect to their profession, in men who do not penetrate their interior. The great Jupiter of the Russian musical world, Anton Rubinstein, was not that sort of man altogether. Sitting in his mansion he earnestly indulged in his work, enjoying the admiration of the world for his activity, and inspiring the public with respect to his calling by his privacy and respectful bearing. Tchaikowsky had always been the "most amiable Peter Ilyich." Rubinstein had never forgotten that he was a standard bearer, and in the fullest sense of the words had borne high the standard of the musical profession; for he was the first to win for the calling of artist-musician the highest admiration. Now, at the fresh grave of Anton Rubinstein, we unwillingly recall to our minds two funerals—that of his brother, Nicolas Rubinstein, and that of Peter Tchaikowsky. One as well as the other was marked by its gorgeousness and solemnity. The former occurred at a time when a gorgeous funeral was due only to men of high rank in governmental service; the latter when a solemn funeral of an artist was no more a surprise.

Nicolas Rubinstein was followed to his grave by an immense procession; the crowd was of the opinion that it was the funeral of some general. At the grand procession of Tchaikowsky none was ignorant of the rank of the deceased; the honors given to a musician were no more a surprise. All this is greatly due to Anton Rubinstein. The obsequies of Tchaikowsky were thus prepared by Anton Rubinstein.

Rubinstein had often been reproached for his hunting for honors; the truth about it is, though, that he disliked ovations; he was tired of them. So many girls solemnly kissed his hands and so many people expressed to him their recognition and thanks, that he could well be tired of them. Tchaikowsky was confused when he was called out three times in succession, and he was almost inclined to leave the theatre. Rubinstein received these confusing honors daily with the courage and dignity of a Jupiter. He did receive them so for the reason that in his person the artist-musician was respected; he received the homage paid him like a general does the honors extended to his uniform.

The following incident furnishes an instance of his remarkable courage:

At the 100th (jubilee) performance of his "Demon" * at Moscow, Anton Rubinstein, directing the orchestra, had the courage to stop the spectacle in the midst of a scene when his ear caught an error of one of the artists. Little did he care for the confusion of the orchestra, chorus artists and great audience. He demanded a renewal of the scene, and it was only then he allowed the performance to go on. Yes, Rubinstein was a real lion in spirit as well as by his outward appearance. He was a lion who, by his courage, elevated the musical profession in Russia to the highest pitch.

Just now, when we mourn the loss of Anton Rubinstein, a few facts and characteristics of his private life will be very interesting for the readers of THE MUSICAL COURIER.

Anton Rubinstein was often a visitor to Odessa, owing to the fact that his mother and sisters had their permanent residence in that city, and he made it his duty to pay them visits regularly every year. He very seldom, if ever, gave concerts while on his visits to Odessa, and in later years he refused to give these public performances at all, for the reason that he considered Odessa an unmusical city. At

* In the numerous descriptions of Anton Rubinstein which appeared in the press of this country on the occasion of his death, little mention was made of "Demon," which is the most popular opera in Russia. In Moscow alone "Demon" had more than 300 performances.

the time of his remarkable triumphs Anton Rubinstein happened to be on a visit to his mother. The friends of music at Odessa put on great efforts to have him give a performance, but he refused to give one in public; he only agreed to give a repetition of his famous concerts to the élite of the musical world of Odessa (gratis, of course). These concerts were not given in a concert hall, but in a private place—a piano depot. Few enjoyed the distinction of being in the number of those present at these concerts, although the audience numbered from 150 to 200 persons (the élite of Odessa society).

I was at that time a pupil of Rudolph Feldau, then a well-known pianist in Russia. Anton Rubinstein was very much inclined to Mr. Feldau, and on his visits to Odessa Mr. Feldau was one of the persons nearest to Rubinstein. Owing to this fact I happened to be at two of those concerts. Imagine Rubinstein sitting at the piano, his old mother at the left of it and at its right one of his sisters. Behind, leaning on the back of the chair, stood my piano master, Rudolph Feldau, who placed me at the left wing of the piano. Being thus placed by my tutor, I, while sitting close to the piano, was looking into Rubinstein's eyes. I shall never forget the scene, although I was then too young to appreciate those happy moments. On the top of the piano stood a bottle of beer and a glass, which he filled from time to time and drank. In the intervals of the pieces he joked with his mother and sister alternately. At these performances near the piano depot (the place of the concerts) were gathered considerable crowds, eager to see him coming out. After one of the concerts he left the place arm-in-arm with his sister; the night was dark and the crowd did not recognize him when he came out. He noticed that and exclaimed "Hurrah!" He was then recognized at once, and the crowd in ecstasy ceaselessly shouted "Hurrah!"

As I was a frequent visitor to his mother's house she, during one of his visits to Odessa, requested him to hear me play the piano. I began to play one of his productions, "Barcarolle" (song of the Venetian gondoliers), but he interrupted me and told me to play scale B flat minor in double tierces and second chord of dominant sept-chord (chord of the seventh) F major; after this I played before him the study of Cramer. He expressed his satisfaction at my exercises and presented me with an inscribed card. The last time I heard him play was at Moscow. I was then a student of Mr. Shostakovsky, director of the musical school of the Moscow Philharmonic Society. The concert was given for the benefit of the starving peasants of the famine stricken districts in Russia. At this concert Rubinstein was playing, directing and even accompanying; he took an extraordinary part in it. My pen is powerless to express the feelings of those who were present at this last concert of his at Moscow.

The sorrowful hour of Rubinstein's funeral was the hour of the greatest honors ever given to Russian art.

Can Expression Be Taught?

VILLA MILDMAY BARZANO,
Brienza, Italy, December 10, 1894.

Editors The Musical Courier:

THE MUSICAL COURIER of November 28, 1894, reached me to-day, and I am prompted to respond to the splendid article therein quoted from the "Musical Standard," entitled "Music Influences Civilization," and, although it speaks against technicalities in playing and singing as the principal point in art, the writer is perfectly right.

Expression in music influences education, forms character and refines feeling; but emotion will never reach the listener's heart if expression is marred by faults of technique. How could Raphael be Raphael if he did not first learn the lines of his designs and the mixture of his colors of divine effects, prompted by his sublime artistic soul? Centuries have shown that not all painters are Raphaels, and I would say here that not all teachers are teachers. If they were, the legions of music teachers, vocal and instrumental, would flood the world with artists of the "Standard's" pretension, who says, "Without feeling and expression the art for civilization is of no more account than lawn tennis or bicycle riding."

The teachers in general are purely mathematicians in music, often devoid themselves of higher emotion, therefore incapable of imparting it to others. The true teacher is handicapped by the impatience of the pupil, or the desire of parents and friends to have the pupil "show off" too soon. All the same, music as a mere accomplishment for the drawing room is a blessing for society.

"Thought and feeling can be drilled to simulation, which is better than nothing," says the "Standard," and so it is, as the artistic value consists in the consequence of thought, the imagination of the poet's or the composer's truth manifesting itself in the heart, wherefrom rises the expression of feeling.

This spontaneous imagination laid in the soul by a strong nature, a healthy constitution and an artistic nervous temperament can be awakened and quickened in a less gifted child by truthful explanation of the composer's intention, and the child will enter with sparkling eyes into your in-

telligence, as it did when young and told with dramatic emphasis a story in the nursery.

With technicalities mastered, a dramatic singer rises above the composer, the phrases of which he surrounds by his expression as with a halo. This is the creative power of the dramatic artist which moves an audience, and not seldom is the composer surprised by the beauty of his own composition thus brought out by the developed nervous temperament of the artist. To make all this practical for vocal and instrumental students I will add that the teacher should show to the child from the beginning, in simple exercises of technicality, poetical taste, and refined feeling will grow with it as more and more good music will get hold of his heart, and the expression of all sensations like fear, trust, tenderness, love, hatred, resignation, piety, passion and despair, as the occasion demands, will develop itself as the outgrowth of the above. LUISA CAPPANI.

Who Should Be Selected?

BALTIMORE, December 23, 1894.

Editors The Musical Courier:

WHO will be selected to fill the vacancy in the Board of Trustees of the Peabody Institute? This is a question I have heard many musical people ask since the death of William T. Walters. I have looked with interest through the columns of THE MUSICAL COURIER, thinking that your contributor, "H. Slick," would refer to the necessity of the trustees making a desirable selection from among the younger musical people of this city. "H. Slick" occasionally has referred to the shortcomings of our Conservatory of Music, and THE MUSICAL COURIER two years ago referred editorially to the urgent necessity of a reorganization of this branch of the Peabody Institute.

I avail myself of the columns of THE MUSICAL COURIER to state that there are in this city many active, energetic and successful merchants, who are not alone fond of music, but who are sufficiently well informed in the art to make desirable acquisitions to the Board of Trustees; and anyone of these gentlemen would help, through suggestion and work, to advance the standard of our conservatory, and place it on a par with any similar institution in this country. Both from an artistic and business standpoint these suggestions are worth serious consideration. What will the Board of Trustees do?

So far as the present board is concerned it is made up of some of Baltimore's most reputable and cultured citizens, but it requires an infusion of new blood—blood which recognizes the shortcomings of the present management and can offer such suggestions as will remedy them. What the Johns Hopkins endowment has done for Baltimore can also be done with the George Peabody endowment if it is practically managed. OBSERVER.

We know of several excellent young men in Baltimore any one of whom would be of vast benefit to the Peabody.—Eds. THE MUSICAL COURIER.

Music.

When God was Chaos, Time an open door,
Long ere the sun put on a glowing face,
When elements were struggling for a place—
Time gone, within the fuse-blind days of yore,

A voice was heard, the voice of very Jove,
A note of harmony, a cry divine,
And played on every chord along the line,
And for a place pre-eminently strove.

For on the great Creation's budding morn,
When songs of angels dissipated night,
New Nature piped upon the beams of light:
That moment Music, art of arts, was born.

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Mlle. Nuola.

THIS latest exponent of Gounod's immortal character, "Marguerite," made her debut in England in that rôle at Blackpool on Sir Augustus Harris' late provincial tour. Mlle. Nuola spoke to a press representative about her singing before Gounod as follows:

"I sang several times under Gounod's guidance while studying in Paris. Gounod, in my opinion, stands at the head of all the French composers. His music is classical, poetical and passionate. He knows how to touch the people, and in this respect he remains unequalled. To artists, and especially to young artists undergoing a course of study, he always had a sympathetic ear. To me he was always very kind, and I always look back fondly to the time when I sang for him in a church choir in Paris. I often sang alone to Gounod, and he used frequently to ask me to sing extracts from his 'Faust.' Shortly before his death I sang several pieces to him."

It was Gounod who, after hearing Mlle. Nuola sing in the chorus at a festival in Paris, advised her to take a course of study with Madame Marchesi. Mlle. Nuola's life has been very romantic, and a brief sketch of this charming singer will enable the readers of THE MUSICAL COURIER to follow her career with greater interest in the future. Mlle. Nuola, unlike other Americans who have made a bid for fame in Europe, comes from the South. Her father, Mr. Effingham Lawrence, a descendant of the Lawrences of Hertfordshire, owned the famous "Magnolia" sugar plantation near New Orleans. It covered many miles of ground, and included magnificent orange groves and thousands of acres of rice, besides extensive fields of cane. She learned riding and other outdoor sports on the plantation, and still has a great liking for them.

At an early age she was sent to Paris, where she was educated in a convent and where she has since resided. So accustomed has she become to the French capital that she now calls it her home. Two years ago she made her debut in opera in her favorite rôle in the South of France, and has since sung in different musical centres on the Continent. Mlle. Nuola has a large concert and operatic repertoire, learned during her several years study with Madame Marchesi and M. Criticos. She has had all the advantages of a musical education that wealth and influence could give her.

Her first appearance in London was at a concert given by the Queen's Hall Choral Society. The works were Mr. William Carter's "Placida" and Rossini's "Stabat Mater." The large audience were appreciative, and did not receive Mlle. Nuola as coldly as they usually do strangers. Her dramatic soprano voice of wide range was most telling in the "Stabat Mater;" she filled the large hall easily. A critic in speaking of her voice and singing on that occasion said: "I can fully understand now what a success you must have had in 'Faust' with a voice of so delicate a timbre, yet so dramatic and tear-compelling. Your voice reached me as pure as a silver bell, and as sweet."

As a result of her success, Mlle. Nuola was engaged to sing in the "Elijah" for the same society in February. She also appeared at the Albert Hall at the Scotch concert, her voice carrying perfectly to every part of the great auditorium, both in her Scotch selection, "Robin Adair," and the "Miserere" scena from "Il Trovatore," which were followed by hearty applause. Mlle. Nuola has until now been in Paris busy with engagements, and also will shortly leave for a series of operatic performances in Italy. We print below a few of the press notices of her appearances in opera in the provinces:

GLASGOW "EVENING NEWS."

"Mlle. Jeanne Nuola, the latest addition to Sir Augustus Harris's prime donne, owes her professional name to a very picturesque combination of diminutives. 'Nu-O' is the Yankee abbreviation for the city of her birth, New Orleans; 'La' is the official abbreviation for the State of Louisiana, which is used by the American postal authorities. Mlle. Jeanne's real name is Lawrence. Her father was Senator Effingham Lawrence, a man who belonged to the most exclusive section of the Southern aristocracy. Her training was the best that wealth and influence could procure her, and her teachers certainly found her a receptive and apt pupil. To her artistic gifts she adds a physical beauty and a grace of carriage that recall the charms of the impressionable women of South America. In her artistic method she is vivid and impassioned, and is so moved by her art that her own personality is lost in her rôle."

BLACKPOOL "GAZETTE."

"M. Castelmarty divided the well-deserved commendation accorded to Mlle. Nuola, who gave a delightful interpretation of 'Marguerite.' This lady who sang for the first time on Wednesday night as one of 'Her Majesty's

Servants' is a strong addition to Sir Augustus Harris' soprani. The wide range of her voice and the singular strength and sweetness of her upper notes aroused the enthusiasm of the house, while at the same time she occasionally developed a depth of expression which suggested contralto possibilities. Her entrance was a little unfortunate. She sang the 'Come vorrei saper' to piano for the strength of the orchestra, which almost covered the phrase, but she quickly recovered from anything that suggested nervousness in the jewel scene, which was given with a coquettish grace that charmed and delighted. In the final act Mlle. Nuola rose to greatness, and was called upon again and again to receive the vociferous plaudits of the audience."

BLACKPOOL "TIMES."

"In 'Faust' Mlle. Nuola's conception of 'Marguerite' was admirable in its simplicity, and her acting with 'Valentine' was excellent."

BRADFORD "DAILY ARGOS."

"Mlle. Nuola's conception of Goethe's heroine differs from the common reading, and is more that of an up-to-date



Mlle. NUOLA.

'Gretchen.' She gives it a subdued tone, rarely yielding to ecstasy in either song or gesture. A delicate realisation and vocalization in the same vein, its best features were fully appreciated, and after the jewel song the lady was awarded a huge bouquet."

A Present to the Pope.—A New Haven paper recently printed the information that the original autograph copy of the hymn "My Country, 'Tis of Thee," written in 1882 by the Rev. Samuel Francis Smith, is now en route to Rome, and by New Year's Day it will rest in the famous Vatican library as a gift to the Pope from the American people, through the instrumentality of David Pell Secor, of Bridgeport, and the Rev. William Maher, D. D., of Milford.

The copy has been in Mr. Secor's possession for years, having been presented to him by Mr. Smith, the author. Dr. Maher, while visiting Mr. Secor last spring, saw the manuscript, and he suggested that it would be a good thing to send it to the Vatican library, where so many valuable curios are stored, as a present from the American people to the Pope.

It was some time before all the negotiations, through Mgr. Satolli, were completed, but on December 8 the valuable piece of manuscript was sent on its way to Rome, together with a sketch of the life of the author.

Interested in Stavenhagen.

A PROPOS of the Stavenhagen-Gerardy recitals, a report became current that the backers of the enterprise were not to be confounded with the managers, Messrs. Marcus R. Mayer and J. S. Leerburger. Gossip had it that while not exactly devoid of funds, the managers were not possessed of capital that they cared to venture in an uncertain channel, and had therefore invoked the aid of outsiders—not exactly under the complexion of "backers," but "just by way of obtaining a loan." This same gossip connected the names of Señor and Mme. de Serrano with the scheme as being the associates. This suggestion was heightened by the frequency of the conversations held between Messrs. Mayer and Leerburger and Señor and Mme. Serrano. Often the interviews were in the Music Hall, and all parties concerned appeared to be excited, especially Señor Serrano, who appeared to be over-pressed by something he did not feel justified in shouldering.

A representative of THE MUSICAL COURIER called upon the Serranos. He related the story and asked if it were true that they were financially interested in the Stavenhagen-Gerardy venture.

"While the report is not exactly true," Mme. Serrano replied, "we do not care to deny it."

"Then Señor and Mme. Serrano are the actual backers of the enterprise?"

"No; oh, no! We will not assert that much."

"But you have lent Messrs. Mayer and Leerburger money to carry on the scheme?"

"We prefer not to be known in the matter at all," Mme. Serrano answered finally.

"But have the managers any money?"

"We will only add this—Mr. Leerburger is entitled to all of the success that may attend the tour of Mr. Stavenhagen and Master Gerardy. He discovered their merit, and it was through him that the public is enabled to judge of their talent. But that piano!"

"Yes," added Señor Serrano, "a piano like the one provided would handicap any artist, even if as clever as Mr. Stavenhagen. No matter how clever the artist, he must of necessity have the proper tools to work with."

Fannie Bloomfield-Zeisler.

FANNIE BLOOMFIELD-ZEISLER sang in Munich, and the walls of the time honored Odeon shook with the applause for her. Archduchess Gisela, daughter of the Austrian Emperor, attended the concert, and joined in the applause. After the concert she requested Baron Perfall, the intendant of the Royal Theatre, to introduce Mrs. Zeisler to her, and expressed her great admiration. The impression made by Mrs. Zeisler can best be judged from the following translations of notices which appeared in the most prominent papers of Munich:

"Münchner Neueste Nachrichten."

A brilliant success was scored by Mrs. Fannie Bloomfield-Zeisler with the performance of the piano concerto in D minor by Rubinstein. And she is truly a stupendous virtuoso, both technically and mentally. In power of tone and decision of expression few even of her male colleagues equal, none excel her. Moreover, both in sentiment and conception she clearly proves herself an independent artistic individuality, and it would be of the greatest interest to hear her interpretation of the works of other composers.

Munich "Allgemeine Zeitung."

Between the two symphonies Mrs. Fannie Bloomfield-Zeisler, the soloist of the evening, played Rubinstein's piano concerto No. 4, D minor, with stupendous bravura, overwhelming passion and a touch so powerful as is scarcely found in any man, and is doubly marvelous in a woman. At the same time her playing of the cantilene in the second movement was full of tenderness and poetic feeling. It was a masterly performance of this fine composition which she gave us, nobly assisted by the orchestra. She acknowledged the tremendous applause by playing as an encore Schubert's "Erl-king" in the paraphrase by Liszt.

Munich "General-Anzeiger."

In the performance of Rubinstein's D minor concerto we had the opportunity of making the acquaintance of a pianist of most brilliant qualities. Mrs. Fannie Bloomfield-Zeisler proved herself to be in every respect a player of the first rank. A never-failing accuracy of technique, a tone of stupendous power and again at times of most remarkable delicacy and beauty, an artistic expression now full of poetry and soulfulness, then again of strong passion—these are the qualities which are blended in the most brilliant tonal effect of the piano playing of this artist. Mrs. Zeisler created a perfect furor. She was again and again recalled and finally added Schubert-Liszt's "Erlking."

Madame Zippora Monteith.—Madame Zippora Monteith made a great success at Plainfield, N. J., a few nights ago in "The Messiah," and has been specially engaged to sing at the forty-eighth birthday of the "Liederkrans."

Hahn Pupils.—Miss Mary T. Williamson and Lilla Grace Smart, two former pupils of J. H. Hahn, of Detroit, are said to stand very high in the esteem of their teacher, Heinrich Barth, of Berlin, with whom they have been since September.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-19th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG, . . . Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, 17 Link Str., W., is in charge of Mr. Otto Floersheim.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, 15 Argyl St., Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

THE PARIS, FRANCE, Branch Office of THE MUSICAL COURIER, 88 Rue de Lafayette, is in charge of Fannie Edgar Thomas.

THE CHICAGO OFFICE of THE MUSICAL COURIER is at 226 Wabash Ave.

THE BOSTON OFFICE of THE MUSICAL COURIER is at 11 Beacon Street.

LEIPZIG, GERMANY: GEBRÜDER HUG, Königstrasse 16.

LONDON: Principal London Publishers.

PARIS: BRENTANO'S, 87 Avenue de l'Opéra.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

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Three Months..... \$25.00 | Nine Months..... \$75.00
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All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 778.

NEW YORK, WEDNESDAY, JANUARY 2, 1895.

HAPPY NEW YEAR!

1895 WILL be a great year for music. Let us hope so.

WITH this number THE MUSICAL COURIER begins its sixteenth year. This is No. 1 of Vol. XXX., and judging from present indications the editions in 1895 will be larger even than the monster editions of the past year.

THAT impossible romance, "Trilby," is to be dramatized by Paul Potter. Mr. Potter has had numerous applications from pianists who wish to play the rôle of "Svengali." But he wisely remarks that he needs an actor, not a musician, for the part. If we mistake not, there was a one act play produced in London at Mr. Grein's Independent Theatre in which a violoncellist was the protagonist. This suggests the idea that if Victor Herbert gets tired of composing comic opera he can achieve fame as a histrionic cellist. "Handy Andy: a Tragedy on Four Strings," would be an apposite title. In the interim we wonder how "Svengali's" virtuosity and teaching are to be suggested by Mr. Potter.

AS long as people are young they will look to the future; when they begin to age they will cast longing glances at the past. Our elders still praise Mendelssohn's piano music as the ideal music for that instrument. In twenty-five years we will, with many a shake of the head, maintain that Brahms alone wrote for the piano's limitations, and that all the new schools simply force the instrument beyond its powers. And so it goes. Nothing ages like music. Where is the Mozart and Haydn piano sonata to-day? Where are the Reissiger, Fesca and Mendelssohn trios? Nothing but a renaissance will resuscitate a score of composers who now lie on the shelf or else are used for pedagogic purposes. As well ask what has become of last week's slush and sleet as speak of the Kalkbrenner etudes; and yet, who is writing original piano music to-day? Echo answers—the old masters.

FROM an English exchange we quote the following:

Herr Emil Sauer at his recital on the 7th created a little sensation by his manner of dealing with late arrivals at the concert room. He had just begun the third movement of Beethoven's sonata, op. 9, No. 3, when he was disturbed by several members of his audience who had not found their seats. The disturbance was the greater inasmuch as they were quite close to him. He broke off at the end of the first section, and keeping his eyes fixed on the distracting members of his audience waited until they had found their places. The English public is too little considerate at concerts, and is not sufficiently impressed with the interruption which is caused by their search for seats during the performance. If every performer adopted Herr Sauer's course of action the nuisance would no doubt soon cease, and late comers would prefer to wait till the end of a movement rather than have the attention of a large audience drawn to them.

Mr. Emil Liebling has adopted a more summary method of dealing with late comers, by locking the doors of the concert room and only opening them when a piece or movement of a work is ended. At Chamber Music Hall, in this city, some such method is practiced, and it seems to work very well. Theodore Thomas has frequently stopped his orchestra when disturbed by talking or late comers, and we recall with satisfaction the behavior of the late Hans von Bülow, who stopped even when his attention was diverted by whispering. A small book might be filled with the funny speeches he made on such occasions. Herr Sauer has set a good example. Noise in a concert room is intolerable.

PUBLIC TASTE AND NEW OPERAS.

THE attitude of an opera audience on the first night of a new work is a curious study. To be sure it is a study which we do not often have an opportunity to pursue in this community, for the production of new operas is a rarity. But we had an occasion of this sort recently when Bemberg's "Elaine" was brought forward at the Metropolitan Opera House. With the merits or defects of the work this article has no concern. Those are discussed in the appropriate place.

But we wonder how young Mr. Bemberg would have felt if he could have sat in an orchestra stall and heard the running comments of the auditors. He would have been pretty well astonished to find what a small figure he cut in the public mind. More than that, he would have been surprised to learn the general view which is entertained in regard to a new opera.

Serious consideration of a new work, as a product of the human intellect or as a possible revelation of genius, is confined almost wholly to the critics. The most thoughtful music lovers rarely go further than an attempt to guess whether it will prove to be a popular success. The great body of patrons of the opera house, especially those who belong to the fashionable world, do not go even as far as that. They do not care whether a thing is popular or not if they themselves do not like it, because they do not think that the opinions of the miserable creatures not on their visiting lists are worthy of consideration.

The sad and discouraging truth is that the mass of fashionable opera goers look upon a new work merely as a new medium for the display of the gifts of the singers. At the first performance of Bemberg's "Elaine" the conversation all around the writer of this article proved conclusively that this was the case.

The first question that agitated the audience was "Who is who?" In other words, the first duty was as quickly as possible to penetrate the disguise of a new make-up, and identify the favorites before they had opened their mouths. Then came the buzz of discussion as to how they looked. It was generally conceded that Jean de Reszké did not look well in his make-up as "Lancelot." It was further urged that he never did look well in a beard, except when he had on a magnificent costume, as in "Lohengrin."

Melba's costumes, except the one with the green dado, seemed to please the audience; and it was perfectly clear that what the auditors were concerned about was whether Melba looked handsome, not whether she looked like "Elaine."

Having once identified the different singers the audience lost all interest in the characters which they assumed. The lover was Jean de Reszké; the beloved was Melba; the priest was Edouard de Reszké; the father was Plançon. It might just as well have been "Romeo et Juliette," for all the audience cared. The popular singers were there in their customary relations. They wore new clothes, and they sang more or less new tunes; but no one was disturbed thereby.

They were called out at the ends of the acts in

the customary way, and when they brought out M. Bemberg someone said, "Who's that fellow?" And another answered: "Oh, that's the composer, I believe. Bravo, Melba!"

The public apathy about new works is shown by the size of the house on the first night of such a production as that of "Elaine." There were many empty seats in the orchestra, and the galleries presented a strong contrast to their appearance on any evening when "Faust" or "Carmen" is performed. This state of affairs is not pleasant to admit, but there it is; only a blind man can fail to see it. A new opera with such a cast as that of "Elaine" ought to have packed the Metropolitan Opera House to suffocation. It failed to do so, and the attitude of those present toward the new work was unmistakable.

It was the same thing last season when Massenet's "Werther" was produced. The house was so poor that one of the daily papers came out with an editorial demanding to know how the public could expect managers to go to the trouble, expense and risk of producing new works if the lovers of music would not even take the trouble to go to the opera house and find out whether the novelty pleased them or not. "Werther" did not draw a good house at its first performance simply because only two of the favorite singers were in the cast. We venture to say that "Elaine" would have had a far smaller audience if people had known that the rôles of Edouard de Reszké and Plançon were so unimportant.

This attitude of the public toward new works betrays a very low state of public taste. We are still a very long way off from the status of the audiences of European cities. There men and women rejoice in the opportunity to hear a novelty, even if it is presented by a cast of only average ability. The opera is the thing, not the singer; and the people are capable of judging a new work on its merits.

We fear from present indications that it will be a long time before the opera goers of this city reach such a state of culture that they can pose even as dilettanti.

WHAT WE KNOW ABOUT SINGING.

THE attitude of the general public toward operatic art at the present time is extremely interesting. It is conceded that opera goers are devoted to the beauties of vocal art, not to the severe merits of music dramas as such. In other words, people go to the opera to hear the great singers of our time who are there assembled, not to hear the operas with which they are familiar even to satiety. Yet it is a curious fact that there is something queer about the distribution of applause at the Metropolitan Opera House.

Observation of this distribution is sufficient to convince one that the department of the tone art about which the great majority of people think they know most is the one about which they know least. For instance, there are singers in the company who, every time they go upon the stage, break every known law of singing. Yet these singers are applauded most enthusiastically and are recalled over and over again. One soprano has a tremolo so big that it makes even the electric lights flicker; but she gets her floral tributes, her applause and her recalls just as regularly as Melba, whose delivery is the perfection of vocal technic.

One of the tenors—it is unnecessary to mention his name—has a voice whose quality is like unto that of the frolicsome Harlem goat and whose method is a combination of audacity and main strength. Yet he is applauded just as warmly as another whose singing is the very essence of refinement and intelligence. Why is this?

A few evenings ago a professional music critic was buttonholed in the corridor of the opera house by two acquaintances, who asked him what he meant by his continual "attacks" on a certain singer. "I mean that he does not know how to sing," was the reply, and the critic proceeded to tell why he did not know how. The two friends, it was speedily revealed, were hearing something entirely new to them. They did not previously know that the faults of this particular singer were faults. They had actually been applauding him for doing things which he ought not to have done.

There can be no question whatever that this kind of ignorance is very widespread. It is an especially unfortunate lack of perception, because it leads to the failure to appreciate the good work of those who do know how to sing. The Germans, for instance,

are for the most part quite satisfied with good declamation on the operatic stage, and are consequently in the majority of cases unable fully to appreciate the perfection of the vocal technics of the great artists of the French and Italian stage. Those accustomed to the French and Italian styles fail to perceive the immense dramatic value of the German declamation, because they miss the familiar features of their own beloved *bel canto*.

The majority, however, fail to distinguish between good voice and good method. It is safe to say that Mme. Melba might sing very much worse than she does with that celestial voice of hers, and still rate with the general public as an artist of the first rank. On the other hand, the majority of opera goers probably imagine that Jean de Reszké has a great voice, when as a matter of fact it is his superb art which covers up the deficiencies of an inferior organ.

Really to enjoy singing it is necessary to understand singing. One must be able to discriminate not merely between good and bad singers, but between the good and the bad qualities which are almost invariably mingled in every artist. Indefinite conceptions are stumbling blocks in the path of intelligent enjoyment. People whose ideas as to what constitutes good singing are hazy, think it is all a matter of opinion. Mrs. Brown says she does not "like" Mme. Nordica; Mrs. Robinson says she does "like" Mme. Scalchi.

But whether an artist's vocal technics are good or bad is not a matter of opinion at all; it is a question of fact.

The elementary laws of good singing are pretty thoroughly established, and there is no substantial reason why every person who attends musical entertainments should not become fully acquainted with them. The auditor who is equipped with this knowledge will have little difficulty in perceiving what is good and what is bad in the singing which comes under his notice.

Of course we are now speaking of method pure and simple. Interpretation is altogether a different branch of art. Signor Saccharini might sing the music of Siegfried without a single error in vocal technics and yet fail to move an audience as much as Herr Wachsend, who committed an indecent assault upon his glottis with every note and constructed his phrases with the judgment of a blacksmith. But because Herr Wachsend is so fine an expositor of dramatic feeling we are not to forget that at every appearance he strews the stage with the fragments of the laws of singing.

Singing is a very important part of the opera—even of the Wagnerian music drama. "Nothung! Nothung! neidliches Schwert" can be sung strictly in tune and with the aid of all the resources of the most perfect vocal method without sacrificing one shade of its magnificent power. And people who pay for the expensive privilege of listening to operatic performances have a good right to demand that it shall be. But these same people ought to be quite sure that they know when the singing is good and when it is not, so that they shall not condemn fine work or applaud bad through sheer ignorance.

A knowledge of the technics of singing is the first requisite of a vocal artist. Who expects to hear a violinist attempt a performance of the Beethoven concerto if he is not a master of the technics of his instrument? Who would think of asking a young student of one of our conservatories to give a satisfactory rendering of Chopin's A flat valse when he could not yet run a scale without letting everyone hear the jumps when his thumb went under his fingers? Yet opera house audiences are continually applauding singers whose position is similar to those indicated; and they applaud because they are ignorant.

It is not necessary for a person to go to a singing teacher to learn what good vocal method is, although that is not a bad plan. It might not be a bad idea for some one of our musical lecturers to offer a course of talks on this subject. Cannot Brother Krehbiel invite the public to hear him tell "How to listen to singing"?

But people who wish to have their eyes opened in regard to this subject need not wait for the lecturer. There are plenty of good books on singing, and persons who wish to know what good vocal method is should read them. Among the works that can be recommended are Clara K. Rogers' "Philosophy of Singing," Mme. Seiler's "Voice in Singing," Emil Behnke's "Mechanism of the Human Voice," Albert B. Bach's "On Musical Education and Vocal Cul-

ture," Dr. Mandl's "Hygiène de la Voix," and Sir Morell Mackenzie's "Hygiene of the Vocal Organs."

We are not now recommending any of these works as an authority on the only true and infallible method of singing. Heaven forbid that we should commit ourselves on such a topic! All that we desire to say here is that a perusal of works of this kind will open up a new field of knowledge to those who are not possessed of any basis except personal fancy for approval or disapproval of a singer's work. They will teach them that there are such things as good and bad voice production, equalization of registers, messa di voce, respiration, portamento and the pure legato.

If the average opera goer knew more about these things we should more frequently hear applause given at the right time in the Metropolitan Opera House.

MUSICAL FORM AGAIN.

W. A. HADOW, the Oxford University fellow, who for some occult reason appears to be the most thoughtful critic of music in all England, has in his admirable "Studies in Modern Music" written a serious essay on musical form. He is less concerned about explaining the structure of the sonata form than he is about proving that structure is the most important element in composition. In other words Mr. Hadow is to a certain extent a follower of Dr. Edward Hanslick, the famous German critic, who declares that music is nothing but sounding forms.

Mr. Hadow does not go as far as this; but he maintains with a great deal of dignity, and as excellent a display of logic as appears to be practicable in dealing with musical subjects, that form is the embodiment of the intellectual qualities of a composition, and that these are the highest qualities in music. There is this much to be said about Mr. Hadow's essay on musical form: it is an attempt to establish the basis of musical criticism, and for that reason it is not only more important than the rest of his book, but it is of wide and general concern. We do not intend at the present time to enter into any extended discussion of Mr. Hadow's position; but it is certainly worth while to set forth his position in some detail.

The essayist divides the properties of music as related to the hearer into three kinds—sensuous, emotional and intellectual. The sensuous element in music is, of course, mere sound, whether melody or harmony. He discusses at some length the sensuous element, noting the well-known facts about the effect of certain tone qualities and pitches upon certain temperaments. The whole scheme of the sensuous in music he holds to be relative, as it certainly is. What is sweet to one man is bitter to another, and the effect is very often not due to culture but to innate, nervous sensibility. One man likes the tone of a 'cello, another of a cornet. And this is so at the first hearing. Again, what seems harsh and disagreeable to one generation is pleasant to the next. This is the result of custom. From various observations of this kind Mr. Hadow draws two excellent conclusions: "First, that music can never be adequately criticised on sensuous grounds, partly because the receptivity of the nerve differs in different temperaments, partly because even where there is an agreement the sensuous side is wholly subordinate to the intellectual. Secondly, as a corollary from this, any musician who deliberately aims at sensuous effects alone, ipso facto commits artistic suicide. He can be beaten on his own ground by the great masters, and he leaves untouched the whole of that field to the occupation of which they owe their greatness."

In reviewing the emotional element in music Mr. Hadow says that "music affects our emotional nature in two ways: partly through the nervous system, partly through the ordinary law of association." To the former belongs such emotional effects as are produced by the tremolo or the harmonics of violins; to the latter, such as the employment of the minor mode to express sadness—which is purely a matter of custom, though founded on nature. Mr. Hadow says: "If we look on music merely as a stimulus to our emotional nature, we are really disregarding all that makes it of permanent value as an art. We are lowering it to the level of sentimental romance or blood-thirsty melodrama. Grant that this form of indulgence is less gross than the direct gratification of the senses, it is not a whit more critical. While we are under its spell we are as incapable of sane judgment as Rinaldo in Armida's garden; we have abrogated our manhood, we have drugged our reason, we are lying passive and inert at the mercy of an external will."

To the possible objection that his view of musical art may be ascetic, Mr. Hadow urges the objection that true art "implies a full command of sensuous and emotional factors in beauty, but it knows how to employ them. Its object is to make the whole work beautiful, not to elaborate this or that aspect at the expense of the rest; and such an object can only be achieved in virtue of certain intellectual principles."

The author now goes on to say that as a primary essential music must be genuine in feeling. By this he means that a theme must possess that peculiar quality which we all know as the evidence of vitality, though it is so subtle as to escape analysis. Passing on from this position he asserts that "the highest type of formal perfection which our minds are capable of conceiving is that of unity in diversity." He holds that this organic unity, as we are accustomed to call it, is the most vital element of good music. "Among all arts," he says, "it is to music that the law of organic proportion most intimately applies. In painting and literature an emotional state gives rise to a thought; which gives rise to an appropriate form of expression; in music the state of emotion gives rise to a melody, which is thought and form in one."

Mr. Hadow proceeding from this point discusses the typical musical forms, from the phrase to the sonata, endeavoring to show that they are perfect in their organism and therefore are universal art types. As we said at the outset we do not intend now to discuss Mr. Hadow's position at length. But it seems altogether fitting to say at this time that his view of music as an art is clear, high and agreeable. He does not deny to music the power of expressing emotion, as Dr. Hanslick does; but granting to it sensuous charm and emotional force, he claims for it that all its highest works are complex and powerful products of the highest intellectual faculties of man. In other words, it is an art which typifies the guiding power of reason over sense and emotion. While many musicians may disagree with Mr. Hadow, none will fail to see that his position is one that upholds the glory of music as a fine art.

GOETHE'S WORKS IN OPERA.

IT seems to be a penchant of Frenchmen to make use of Goethe's works for operatic subjects, though they know but little of German literature. It was Gounod who set music to "Faust," which poem was arranged to suit the occasion; "Werther" was made the hero of an opera by Massenet, and now "Hermann and Dorothea" has been worked into a libretto by Julien Goujon, a French deputy and a lawyer. The music is by the composer Frédéric Le Rey, and the opera was lately produced for the first time at Rouen.

The German poem has not suffered very much by its transformation into three acts and four tableaux. Especially felicitous is said to be the music representing "Hermann's" growing love for "Dorothea." Great applause was given the "Drinking Chorus," which opens the first scene, the pleasing harvest song, and the march of the emigrants in the recitative, by the leader of the troupe extolling the virtues of "Dorothea." The finale, which begins with a fine violoncello solo and the sounding of bells continuing gaily in a six-eighth measure, roused the audience to a perfect ovation. Le Rey was called before the curtain; so was the librettist.

THE ENCORE NUISANCE AGAIN.

OUR esteemed contemporary, Benjamin E. Woolf, has taken up the encore nuisance and given it an airing in the columns of the Boston "Herald." He quotes our recent article on the subject, and seemingly approves of our suggestion that encore numbers be announced on the programs and given whether demanded or not. In his serious view of the matter Mr. Woolf very justly declares that it is not an encore, strictly speaking, that is wanted, but an additional number.

He says, and he is right, that if artists would insist upon repeating the program number when recalled, the encore demons would soon be put to silence. A genuine demand for an encore is the result of a combination of good music with good performance, and the soloist should so regard it. A sincere desire for an encore means that the audience was so well pleased with a certain performance that it would like to hear that particular performance over again.

Now it stands to reason that if the performer

gives some other piece for an encore number he does not gratify the wish of the audience. Mr. Woolf very justly approves of our assertion that the encore nuisance is a blatant example of minority rule. That is true when it is a demand for an additional number. Let soloists give the same number on recall, and the result will be that demands for encores will be reduced to genuine instances, and artists will get credit for real achievements.

1895.

WITH the new year THE MUSICAL COURIER begins its sixteenth year of existence, and let it be remembered that the past fifteen years have not been a record of dozing amiability and futility. We may not with one contemporary say, "Founded by Melichisidek McGuffin B. C. 321," but we can say that during our fifteen years we have been alive, very much alive. The back volumes of THE MUSICAL COURIER comprise a record that cannot be paralleled in the history of any publication devoted purely to artistic purposes. A spade has been called a spade, and often with the result that the spade resented the truth, doubtless wishing to pass as a wheelbarrow instead of an humble shovel with useful potentialities. And within the spade category may be included a piano or a pianist. THE MUSICAL COURIER is the most outspoken journal of music in the world, and it means to remain so.

What bubbles we have pricked, what humbug laid bare, what struggling art cause we have assisted, what artists we have made known would be rank immodesty to set forth here. We cover the musical news of the musical globe, and would furnish particulars of a piano recital in Mars if necessary. All the great art centres—Berlin, Vienna, Leipsic, Dresden, Munich, Milan, Rome, Florence, Paris, London, Brussels—are covered by a corps of distinguished and conscientious music critics. We are in active cable communication with Europe, and does a Fanny Bloomfield-Zeissler play a concerto in Berlin with acclaim, we get the news first by wire; does a Nikita sing in St. Petersburg, we hear it first; Rubinstein's death reached us the same moment as it did the daily journals. In a word, THE MUSICAL COURIER is primarily a newspaper, and not a musical journal full of stale articles and news without editorial comment, or with editorial comment that is flat, dull, stupid and unprofitable.

It must not be supposed, however, that we do not aim at the propagation of the cause through special articles. In no magazine or journal can be found so many technical articles as in THE MUSICAL COURIER. The bound volume for 1894 is in itself an independent musical education, containing as it does so many reviews of new music, so many special articles on piano touch, voice culture in all its various degrees, exhaustive studies, psychologic and analytic, of the personalities and works of living and dead masters; then, too, literature and painting is glanced at, for we believe in the universal basis of all arts; the latest plays of a serious type are discussed in a style that cannot be found even in dramatic publications, and there are a half dozen miscellaneous departments devoted to minor musical matters, gossip, small talk and purely educational subjects.

The editorial department is large and comprehensive and comprises a score of trained writers, all controlled by one editor. Policy we have none; no great newspaper has. We were the first journal of music, we are tempted to say the first journal of any sort, that was exclusively devoted to the propagation of the Wagner cause. We single handed over ten years ago fought a hard fight, and the battle is won. We are as devout admirers of Wagner's genius as ever, but the fight is over. Why wage it any longer, and with whom? Anti-Wagnerites? There is no such thing as an anti-Wagnerite. There are people born color blind and people born deaf to color in music. But we will not dignify them by classification. They are simply unfortunate, and to mock at congenital infirmities is bad taste. Therefore we repeat, we have no policy; we are not self seeking and political; if we were we would not have the courage to attack a piano that our feeble minded, vacillating contemporaries praised; or if we were given to fearing the world's opinion we would boost up mediocrity and gird at genius.

In reality we have been quick to discern budding talent; we recognized Mascagni and Leoncavallo, we think Brahms a big fellow, and we admire Saint-Saëns. Grieg is considered unique by this journal, and we do not hesitate to proclaim John Sebastian

Bach the greatest of modern composers, as modern as Tschalkowsky. Our studies in the great moderns of music have been copied in the leading magazines of the globe, and our estimate of Rafael Joseffy's greatness as a piano virtuoso is only dampened by the fact that he still hugs his privacy. In a word, dear reader, THE MUSICAL COURIER is eclectic. It reveres all art that is good, and does not believe that art is a question of geography. Many views, often opposing ours, are mirrored in our columns, for we swear by controversy and the purification of polemical discussion, yet we ever maintain our central grip.

We have no policy. We believe in good music, no matter when or where made. We cry "Death to false pretensions," and know that we, in our relentless war against the musical quack, have worked wonders. The conservatory quack, the stencil quack (there are quack piano makers, too), the quack pianist and the vocal quack fear THE MUSICAL COURIER, and rightly, too. Our columns are thrown open to the world, and many abuses, being thus ventilated, are nullified and completely destroyed. But you know all this, gentle reader. It is our day this new year of 1895, and such recapitulation is very stimulating. The humbug music journalist, like the humbug musician, still flourishes, but both their days are numbered. A music journal, run by men who are neither journalists nor musicians, nor yet experts in the construction of musical instruments, is indeed a sorry and mortifying spectacle. The musical world has awakened. It demands a journal that contains live news, profound essays, sparkling comment, and again news, news, news.

THE MUSICAL COURIER is an ideal music journal, and we propose telling the world so at least once a year. We are read by 100,000 people every week, and this circle is still growing. And it will grow and so will this journal. We will keep ever abreast of the times, and our broad, liberal scheme will expand, not contract. Therefore we urge you to read THE MUSICAL COURIER for 1895 and ponder well its contents. Every musical event of the world will be duly recorded and commented upon, while the tendency trend, the drift of modern music will be eagerly studied, scanned and reported. Depend upon it if a new musical territory is sighted from our lookout we will be the first to cry "Land Ho!"

THE OBOE.

THE oboe is a very difficult instrument to play. It needs, says "L'Echo Musical," much practice in order to produce a sweet tone, and, at the same time, to avoid those accidents which have been given the expressive name of "quacks;" on the other hand, in playing very softly the performer risks taking the note an octave too high. The reed is of great importance, and certain oboists attribute to it alone the differences of sound which distinguish the various players.

It has been said that Griesbach used a very strong reed, having almost the dimensions of that of a bassoon, and that he drew from it sounds of incomparable volume, but this method required so much force that it has not been followed. On the Continent they use smaller reeds than in England; it is through this the English say our instruments have a sweeter and more flexible tone, but not so powerful as theirs.

If well played the oboe is capable of great expression; although small, its timbre is so penetrating as to make itself heard above the mass of orchestral sound.

At the time when orchestration was still in its infancy people thought that the oboe was necessarily related to the stringed instruments; the ancient symphonies of Stamitz, Wanhall, and others were generally written for eight parts, with two oboes and two horns, not counting the four strings. At the present time the oboe still holds a very important part, even in the midst of the present orchestra composed of wind instruments, and is the one without doubt best fitted for solos. The celebrated San Martini may be looked on as the father of the oboe; not only did he make the instrument almost perfect, but he rendered it more important by writing numerous works for it. He arrived in England in 1723, and stayed there till his death in 1740. His works, consisting of concertos, sonatas, &c., for the oboe and other instruments, were for some time very popular.

As a player he was remarkable for the sweetness and quality of his tone and brilliant and expressive execution; as a composer he had knowledge, invention and an originality which produced the boldness

of harmony and the modulations so severely criticised by the purists of the time.

When his gifts became known, the oboe rose rapidly in favor with musicians; he learned several improvements from Johann Denner, celebrated as having invented the clarinet. The improvements of Denner date from the end of the seventeenth century, and since then the instrument has not ceased to gain ground. Händel, in particular, frequently used the oboe for accompaniments, and wrote some concertos for it.

At the commencement of the eighteenth century a German oboist of great talent, named Kaitch, arrived in England, where he achieved great success; unhappily he wasted his money and died without a penny, leaving his family in deepest distress.

OPERATIC ABUSES.

WE are in receipt of several letters, the writers of which complain bitterly of the extortionate prices of ticket speculators in front of the Metropolitan Opera House. This does not refer especially to the popular Saturday night performances, but particularly to the matinées. Music lovers whose means are slender are thus debarred from enjoying the opera. This should not be, and Abbey & Grau might easily remedy it. The matinées are for women and children and should be within the reach of all. A high price is charged at the outset and if an additional 50 per cent. is levied by the speculators it is an outrageous imposition. The "Evening Post" on Saturday published this:

To the Editor of the Evening Post:

SIR—Why is it that the subscribers to the matinées at the Metropolitan Opera House are not allowed the privilege of hearing all the prima donnas engaged by Messrs. Abbey & Grau? Out of seven matinées Melba has been announced for five. Why cannot we hear Mmes. Eames, Nordica and some of the new members of the company?

NEW YORK, December 28.

A MATINÉE SUBSCRIBER.

Both these matters might be worth Mr. Grau's time to look into.

RACONTEUR

"Happy New Year!"

Antiquated and wholly superfluous saying.

PIERROT.

Pierrot, Pierrot, Pierrot,
Hist! brother in the moon.
For you above and I below
Do dance in wooden shoe.
I fold my sheep behind the bars
And gaily do I go,
Piping to all the merry stars—
Pierrot, Pierrot, Pierrot.

Pierrot, Pierrot, Pierrot,
Hist! brother in the moon.
I wander when the moon is low
Piping a pleasing tune,
For on the hilltops all about,
The moon may catch I know,
And I leap in or you leap out—
Pierrot, Pierrot, Pierrot.

Pierrot, Pierrot, Pierrot,
Hist! brother in the moon.
Then hand in hand—the pipes to blow
And dance in wooden shoe.
Holoh! my little brother there,
Down with you, here below,
And we'll away to Banbury Fair—
Pierrot, Pierrot, Pierrot.

VANCE THOMPSON.

MY confrère of the operatic department keeps you fully informed about all that is going on in the Opera House. The performances are cunningly and learnedly criticised, and we know by this time exactly how each singer stands artistically. I have not altogether neglected the operatic field myself, and there are some things I would like to know.

What has become of Emma Eames this season? Last year with the magnetic and popular Calvé in the field we, nevertheless, heard much of Eames, saw her frequently on the boards; in fact she completely overshadowed everyone of the women but Calvé. This season all is reversed. Melba has suddenly blazed into a star of supreme magnitude. It is Melba, Melba, Melba everywhere. Press and public extol her every performance, and yet the former last season was hypercritical regarding her musical abilities, and the latter simply indifferent. The big Melba boom toward the close of last season was a failure. Now it is Eames who is not heard much of, while Nordica, Melba, Maurel and the De Reszkés are well

in the foreground. What curious law of flux and reflux governs the popularity of operatic artists?

As a matter of sheer fact, Emma Eames is singing better this season than last, and she is as beautiful as ever. She has done good work histrionically, although she doubtless succumbs to occasional indifference, as do most artists at times. She has not the flute-like voice of Melba, but, Heavens! she has the musical temperament and intelligence of a hundred Melbas. Listen to Eames' phrase and the story is told. She is an artist. Melba has voice, voice, voice, nothing more. She has limited musical intelligence, and her phrasing is angular and creaketh like a windlass. Drop all humbug now and face the truth. The American has the talent, the Australian has not. Hang the voice, if there are no brains to color, to control it! Take Eames' reading of Michaela's aria in the third act of "Carmen." Well! and did you hear Melba sing it? Pooh-pooh! don't talk to me about popularity. Humbug! The whole system in this city of boosting and flattering foreign singers is humbug, fashionable humbug.

As for the new ones, Miramor, Drog, Heller, &c., there are fifty girls in this city who can give them cards and spades on voices and points in phrasing. There is not a voice at the Opera House to compare to Lillian Blauvelt's in virginal purity and larklike color, and if the young lady would condescend to sit down and work in the right way she would outstrip Melba in three years. But she won't, and the others won't either. I am being ripped up in every mail for saying that women should leave Chopin alone, while all the time I am battling for the American girl until I am hoarse. What ingratitude! Young women, you don't go about it the right way. There is a girl, a Miss White, up in the chorus of the Opera House, whom I remember as a Casino chorister. I don't know whether she has a voice or not, but if earnestness and hard work will win the day the White girl will "arrive." But then, what is the use of scolding? You all want to be prima donna at the start. As Madame Ashforth so truthfully says, "Those who haven't the voices work, the good voices are lazy and frivolous." Nature is a fearful spoiler of chances.

By the way, I can tell the many friends of Arthur Ashforth that he is many removes from being a dead man. I saw him the other night and had a talk about old times at Chickering Hall. He is much better this winter, and takes a keen interest in the doings of the musical world. The Ashforth pupil will be heard in concert next spring. There is enough of her in quality and quantity to give two concerts.

Why in all the talk about Robert Louis Stevenson do we hear so little of his broken hearted wife? Every criticism I have read contains an expression of the writer's individual sorrow at Stevenson's loss. In all this chorus has no one a word of sympathy for the lonely wife of the great dead man at Samoa?

Aimé Lachaume you know. He is an excellent pianist, and his wife, Pilar-Morin, one of the greatest exponents of the subtle art of pantomime. Vance Thompson is a young man for whom I have much admiration. He commands a charming English, full of color and suggestion, and he is an amiable music critic, writing frequently for the "Commercial Advertiser." With Lachaume he made a little three act pantomime, which is now at the Eden Musee. It is called "A Dresden Shepherdess." The cast is the following:

Pierrot.....	Mlle. Pilar-Morin
Titanie, the Fairy Queen.....	Mlle. Severin
Sylvia, a Shepherdess.....	Mlle. Severin
Colin, a Shepherd.....	Mr. Fletcher Williams
Monsieur Cupid.....	M. Edmond Morin

The action takes place in the Land of Dreams in the time of Louis XV.

Mr. Thompson's story is this:

ACT FIRST.

It is in the Land of Dreams: "Titanie," in her palace of green and gold, is dreaming of "Pierrot"—this slight, white "Pierrot," whom she saw in the moon, in the blue shadows of her garden. And "Pierrot" comes down from the moon, tempted by the glitter of her jewels. Such an awkward "Pierrot"—a white and sleepy "Pierrot," with an oblong moon of a head and wooden shoes. But the "Fairy Queen" loves him very much. She tries to teach him the little arts of

love, the graces of the court, the dance and song. "Pierrot" only yawns; he does not care for these things; he does not know even that his protectress is the most charming queen in the world; he cares only to eat and sleep, this lout of a "Pierrot." But when the "Fairy Queen" goes away for a little while "Monsieur Cupid" comes and teaches this "Pierrot" many things. He shows him "Sylvia," passing in the blue garden, and "Pierrot" loves the shepherdess. All that the "Fairy Queen" could not teach him "Monsieur Cupid" has taught him in a moment; he becomes eloquent, gracious, witty, courtly, and knows the compliments that make little shepherdesses blush.

How bravely he woos "Mlle. Sylvia"! She is a little shepherdess who plays at innocence and pretends to ingenuousness; in reality she is as wise as the pink and blue shepherdess made of Dresden china, and "Pierrot" should beware.

ACT SECOND.

A wicked "Pierrot"!

He has learned not only the graces, but as well the perfidies of love—the perjuries and rogueries. He and "Monsieur Cupid" (who is no better than he should be) and "Mlle. Sylvia" have a little supper together. And with the wine in his head "Pierrot" boasts of his conquest of the "Fairy Queen." He offers "Sylvia" the "Fairy's" jewels and throne. This braggart of a "Pierrot"! He will give her everything, if she will only love him. But the modest little shepherdess only wants one thing—the golden, wonderful sceptre of the "Fairy Queen." If he will give her the sceptre—then—perhaps—

Then "Pierrot" and "Monsieur Cupid" (who is much worse than he should be) plot together to rob the "Fairy Queen" of her sceptre. And when she comes in they take a cowardly advantage of her weakness. With vows of love and kisses "Pierrot" cajoles from her the golden sceptre. The rogue! Now he is more powerful than she, for of course whoever has the golden sceptre is ruler of the Land of Dreams. And the first use he makes of his new kingship is to drive her from the palace—into the blue night—this forlorn and broken queen!

ACT THIRD.

Ah! "Monsieur Pierrot," there is an end to every rogue's tether.

"Sylvia" tempts him with kisses—in the Land of Dreams little shepherdesses always carry comfit boxes of kisses—and steals the sceptre away from him. He may plead and storm and threaten, this lovelorn, hapless "Pierrot," but all in vain. And "Monsieur Cupid's" ruses are in vain. Long, long ago, when she led her sheep about under the stars, "Sylvia" studied the Chart of Love.

It is not "Pierrot" she loves, but "Colin"—"Colin," who comes blinking into the palace, smelling of the hay-fields and sheep cotes, a dull and grinning "Colin." She drives "Pierrot" away into the blue night, back to the slow, white moon, back to the white home in the moon, whence little "Pierrots" should never stray. And all she has she gives to "Colin," the raw shepherd lad.

And they were happy ever after?
The story does not say.

It recalled the days of "L'Enfant Prodiges" to see Lachaume at a grand piano, and his wife, dainty Pilar-Morin, on the boards, giving us those inimitable touches of hers in artistic pantomime. About it all hovers the evanescent perfume of a sweet old fairy tale—a tale when the world was young and the Lexow Committee had not been thought of. Mr. Thompson is a poet, whose soundless rhythms are deftly translated for us by Mme. Morin-Lachaume.

At the end poor deserted "Pierrot" curls himself up on a thin frosty moon and fades into azure forgetfulness.

M. Lachaume has written some clever music to this sweet story. His characterization of the various personages in the silent play is capital. His melodie by-play hits off every incident. Naturally he played superbly.

The pantomime is enacted by Pilar-Morin, a great artist in gesture. She gives us subtle nuance, pathos, roguish humor and graceful pose. Mlle. Severin plays the dual rôle of the "Fairy Queen" and "Sylvia" with skill and tact. She is quite comely. The "Cupid" is Master Morin, a handsome, picturesque little chap, who is a born actor. He could

give points in gesture to many full fledged actors. Fletcher Williams is the "Colin," and before the curtain parted he read a little discourse on the art of pantomime. Altogether "A Dresden Shepherdess" is something that appeals to the cultured palate. The "Louis Quinze" setting, the unity of atmosphere, the suave movements and the dreamy music made a picture which was rare and delightful.

Lachaume played the first night. Since then his place has been acceptably filled by Joseph Pizarello, who looks as if he might make a good brunette "Pierrot" himself. One musical point that is really comical Lachaume introduces when the "Pierrot" sings in pantomime. The piano and string orchestra are at horrible harmonic variance. "Pierrot's" want of ear and voice is thus clearly indicated. "A Dresden Shepherdess" has won much critical and popular approval.

"Les Trente-six Situations Dramatiques" is the title of a book published at the offices of the "Mercure de France," and written by M. Georges Polti. The work, which is a literary curiosity, begins with the following quotation from Goethe: "Gozzi maintained that there could only be thirty-six tragic situations. Schiller took a lot of trouble to find more, but he did not even discover as many as Gozzi." This number made a deep impression on M. Polti, and he set himself to the task of verifying the statement of the eccentric Venetian, whom he claims as the precursor of Hoffman, J. P. Richter and Poe. The result of M. Polti's researches has convinced him that Gozzi was right, and, having reduced all the dramatic combinations to thirty-six essential motives, he sets them forth as in a panorama, and deduces therefrom that life itself comprises only the same number of emotions.

These emotions are, however, subdivided; and, with the aid of the simple multiplication table, the author evolves from the subdivision what he calls 1,332 surprise effects.

The task which M. Polti has set himself would undoubtedly require a large volume for thorough elaboration, but he has compressed all his curious information into a little book of 200 pages, and the result is that in endeavoring to be brief he is occasionally obscure. The work, however, is interesting, suggestive, and not devoid of amusement, M. Polti taking his examples from ancient and modern plays, and sometimes showing how many a contemporary dramatist of note has made a name by merely bringing Euripides, Sophocles or Shakespeare up to date. Even the drama of "Jack l'Eventreur," produced some years since, is not forgotten by the erudite author, who places it under his third situation of vengeance accomplishing crime. In conclusion, the author, who is one of the young school, talks philosophically about what he terms "proportions," which, with a système théâtral organized like the orders of architecture, may furnish fresh combinations, and establish the basis of a new literary and dramatic art.

"I can tell you, Baron, that when my offer of marriage was rejected by the prima donna I was so miserable that I was on the point of throwing myself out of the window."

"What prevented you?"

"The height."

This was in the "Sun" last Sunday: "He was bald, clean shaven, and of a mild and lamblike demeanor. He had a seat in the dress circle at Abbey's Theatre, and when in one of the situations of the play there was a touchingly played flute solo that pathetically emphasized the scene, he listened with such rapt attention and pursed up his mouth with such a comical imitation of the player's, there was no doubt that he was an amateur flutist.

"When the obligato was over he sighed deeply, and tried to read the title of the selection through his opera glasses. Failing in that he sat in evident perturbation of spirit to the end of the performance, when he pushed his way down through the retiring audience until he came to the orchestra rail. Waiting until the exit march was over, he touched the flute player timidly on the shoulder and said:

"Excuse me, sir, but in the progress of the second act you played a charming flute obligato, and played it beautifully, too. Would you please tell me its title and the name of the composer?"

"The musician turned his big, round, spectacled

eyes upon the questioner, and then turned over the sheets of music on his stand.

"Dot was number nine," he said, and, putting his instrument into its case, dived under the stage beerwards.

"The amateur flutist shivered as though he had been shot in the face with an icicle, and went out shuddering."

A rare and interesting relic has recently been purchased for the Arthur Winter Memorial Library, in the Staten Island Academy, says the "Tribune." This relic is a large folio, comprising "The Columbian Centinel, from January 4, 1800, to December 30, 1800. Published Wednesdays and Saturdays, by B. Russell, Devonshire street. Boston, 1800."

This volume contains among other matters of much historic interest an account of the performance of Mr. and Mrs. Poe, the parents of the poet Edgar Allan Poe, at the Boston Theatre during the season of 1800. It is also of peculiar importance in the biography of Poe, as it settles conclusively the exact year and place of his birth.

It was while the Poes were playing that engagement that, on February 19, 1800, Edgar was born. Nearly all the biographers of Poe, following the untrustworthy authority of Dr. Griswold, state that he was born in Baltimore. The fact that Poe was born in Boston during that engagement was discovered and made known by Mr. R. H. Stoddard.

Mrs. Poe's benefit occurred on Wednesday evening, April 19, 1800. Master John Howard Payne, who had just closed his engagement, "consented to play one night longer—at her benefit."

The advertisement of the performance and the editor's critical remarks on Master Payne and Mrs. Poe are of obvious interest:

BOSTON THEATRE.

For the BENEFIT of Mrs. POE.

Mrs. POE respectfully informs the public, that in consequence of repeated disappointments in obtaining places during

Master PAYNE'S

engagement, he has consented to play one night longer—at her BENEFIT.

THIS EVENING, April 19th (1800), will be presented, for this night only, the celebrated play called,

PIZARRO:

ROLLA (First Time), Master PAYNE.

End of the play,

A pas seul and Fancy Dance, by Miss Worrall. An Original Address on the subject of the Drama, written by a gentleman of Boston, to be recited by Mr. MORSE.

To which will be added, a new Comic Opera, in 3 acts, never performed here, called,

IL BONDOCANI:

OR... THE CALIPH ROBBER.

An editorial notice runs thus: "Master Payne, we are told, finishes his engagement at our theatre this evening. We are happy, as much for the reputation of the town, as for his individual interest, that the house on Monday evening was full and overflowing. It was a small remuneration for the delight and satisfaction he has given the town. The claims of this judicious young performer are not obtrusive nor adventitious. He increases in interest and gratification every time he appears. He has no stage trickery to forestall the applause of superficial observers. His main design is to personate the character which his author designed, and to give the passions, if we may be allowed the expression, their form and pressure. In delineating character he shows excellent discriminating powers; and what is highly useful as well as pleasing, he gives a correct pronunciation of the language of the author. His voice, as is to be expected, has the tones of juvenility; but when it shall have attained the note which greater maturity of age will give it we are confident his personations will delight the ear as much as they now do the eye.

"We understand he volunteers his services this evening for the benefit of Mrs. Poe, as 'Rolla' in 'Pizarro.' This circumstance, and her merit, we hope will ensure her a full house."

A copy of Mrs. Poe's favorite song, "When Edward Left His Native Plain," with the music composed by Mr. Hook, is inserted in the volume.

The Arthur Winter Memorial Library has been further enriched by various other choice volumes, bought by William Winter, its founder, while recently in Scotland. Among its late acquisitions in the dramatic line are a copy of James Fennell's "Apology" and a copy, in Dutch, of the first edition of J. V. Vendel's "Leewendalers' Lantopel," published at Amsterdam in 1647. The latter is very rare. Nine volumes of the "London Magazine," relating to the period from 1785 to 1768, have also been added to the

collection by its founder, and eleven volumes of the "London Monthly Mirror," 1798 to 1806.

Verdi denies having left \$2,000,000 for the erection of an immense asylum for aged musicians. In a letter to the "Caffaro" he says: "Even my testament! Then there is no possibility of living in peace. Above all, nobody has read my last will; and supposing that, after all, it were my intention to do something for poor musicians, it would be on a very modest scale, for my fortune not only does not reach the sum of 10,000,000 frs., as report puts it, but not even one-half of the half that has been talked about."

A THEORY.

By May Kendall.

Why do the violins shudder so
When across them is drawn the bow,
Sob for anguish and wild despair?
Human souls are imprisoned there.

Souls are shut in the violins,
They are the souls of Philistines;
But the Philistines, row on row,
Soulless sit and they do not know.

But they brandish their eye glasses,
Stare at each other's evening dress,
Scrutinize form or brilliant hue,
Say: "Is it rouge or is it true?"

"Some one was flat a semitone.
And how stout the soprano's grown!
Isn't the bass a dear? and oh,
Do look at Mrs. So-and-So!"

Still the musicians play serene,
As though Philistines had not been;
But their souls in the violins
Mourn on bitterly for their sins.

Call them wildly and call in pain,
Call them with longing deep and vain,
And with infinite tenderness,
Since they can give them no redress.

Since not one of them is aware,
Here is he and his soul is there.
In the music's divinist chord,
Making melody to the Lord.

So how often in life and art
Soul and body must dwell apart—
Great is the master's soul, no doubt—
Twenty Philistines go without.

Are we body or are we soul?
Little matter upon the whole.
Human soul in the violin,
Save me at last, a Philistine!

Music in Philadelphia.

AT Christmas time, when nearly every household has an increase of happiness, when our homes are filled with music, from the cheap but ample harmonies of the mouth organ to the encyclopædic Regina that plays 2,000 tunes, and from the Regina to the majestic three-legged dragon which mounts guard from the corner of the music room, with its fourscore gleaming teeth: aye, 'tis a singing dragon too, and oft indeed is it slain by a female Siegfried as she puts the finishing strokes upon her musical education (but this is a rhapsody)—I mean at this season, when everyone makes music at home, this is when concert givers and concert goers get a rest. The critic and his readers get a rest. But I must go back to the rhapsody and apologize. I don't mean to say that there are no male Siegfrieds to slay singing dragons, but when a man wants to slay something, musically speaking, he oftenest turns himself into a singing-dragon and takes "lessons in voice-culture and tone production."

This has been an off week, wherefore have I indulged in reverie and now approach a dream.

Two questions suggest the dream: Why is Philadelphia not recognized throughout the length and breadth of this land as one of the chief musical centres of America? Shall it become such?

I am going to surprise my readers with the only answer there is to the first question: It is because of the modesty of its representative musicians. Lost in their art and occupied with their pupils, there is no time to think of a musical boom to lift Philadelphia's musical head as is done in other places—Boston, New York, Cincinnati, Chicago, for instance.

There is every reason why this splendid city should become the chiefest city of them all in musical education.

I want THE MUSICAL COURIER to tell the American people about us in its columns. I have told you about our Manuscript Society, about the Mendelssohn Club and about the Symphony Society. This is a nucleus. But I have never enumerated our advantages.

Philadelphia has 10,000 beautiful homes (possibly 20,000), wherein could be housed comfortably and cheaply as many thousand music students in addition to those already here.

It has as good music schools as are found in the land, and they are already well patronized, but there is room for more.

It has teachers of national and world-wide reputation in every department of musical study.

The University of Pennsylvania gives the broadest and strongest support to its musical course, and its Degree means something.

Philadelphia amateurs have drunk deep at the fountain of musical knowledge, and where they have wealth they are more than liberal in their patronage of the art.

All of the great newspapers here give at all times the heartiest support to music.

The average climate during the study months of the year is unsurpassed.

There is perhaps a larger population within three hundred miles, more or less, of Philadelphia than any similar territory in the country.

There are not the crowding and expensiveness of New York, nor the uncertain and to many persons unfavorable climate of Boston.

This sounds like the catalogue of a school. I want it to sound that way. I want Philadelphia to become a vast music school. Have I named advantages enough?

I believe the American people of Philadelphia are more musical than the American people of any other city. Why? Because they are the descendants of an ancestry to whom music was exceptionally sweet because it was forbidden.

But the progress has begun. An enthusiastic art patron has already signified his most liberal intentions with reference to a philharmonic society, and consolidation has been hinted in the stronger vocal and instrumental societies.

An annual festival is projected.

A music hall is in sight.

Our friend Chicago is at it on a big scale again. Chicago is almost as big, if not bigger, than the State of Illinois. Its "Four Hundred" consists of thirty thousand souls and it is going to build a music hall to seat twelve thousand. The performance will be shouted through a levathan Sprachrohr from the middle of the stage.

The opera will be with us twice next week—"Trovatore" and "Faust." The announcements are none too liberal, but they have already given us two splendid performances out of a possible three. "Aida" was given, and Mme. Drog scored a genuine triumph. "Aida" is Verdi's masterpiece after all. It is the perfection of his genius. "Otello" is only the imperfection of his conversion.

"Say, what is the matter with you and the Knabe piano?" This query was fired at me the other day. I replied: "My dear fellow, I didn't know that was a Knabe piano. I have used one Knabe piano for twenty years, and I really think it superior to-day to the one I and my brethren of the Philadelphia newspapers were compelled to criticize adversely. The 'antique' will sing and that new one wouldn't."

At the second recital of Stavenhagen and Gerardy next Thursday the two artists will play a Beethoven sonata. Carl Gaertner gives his second violin recital upon the same day, and the Germania Orchestra announces for New Year's Day an exceptionally interesting program, ranging from Strauss' "Du und Du" waltz to Mozart's symphony in G minor. Ysaye is announced for January 9, under the management of Mr. Behrens.

Wm. H. Rieser.—An excellent musical service was sung at St. Mary's Church, Rondout, N. Y., on Christmas Day, under the baton of Wm. H. Rieser, the organist of the church. Wiegand's Mass in A minor, for large chorus, with organ and orchestral accompaniment, was the program. St. Mary's Choir was in fine form and did credit to their talented leader and instructor. The orchestral work was done very smoothly and with splendid effect. All the beautiful harmonies of the work were brought out most delicately. Mr. Rieser is to be complimented; he has done very much for the elevation of musical taste in that vicinity.



CHICAGO OFFICE OF THE MUSICAL COURIER, {
226 Wabash avenue, December 29, 1904.

MUSIC and musicians in Chicago are taking a holiday vacation this week. The large music schools are closed and none of them has indulged in a pupils' concert even. The Chicago Musical College indulged in a Christmas celebration that deserves mention. Dr. Ziegfeld gave as Christmas presents to deserving applicants six free scholarships in the piano department and one each in the vocal, violin and dramatic departments. In addition he also gave ten partial scholarships in the piano department and five each in the vocal, violin and dramatic departments. The applications for these benefits have been numerous and most of them have come from young people of real talent. It has been a hard matter to decide among so many whose natural gifts were so nearly equal, and the doctor said he wished it was possible to take them all into the college.

A child of six has been creating great interest among Chicago musicians for the past few weeks. She is a sweet, brown haired lassie and is natural and full of childish fun. She can play a number of piano pieces and shows true musical genius. She can tell the name instantly of any tone she hears or almost any combination of tones. She can analyze chords and discords with the greatest accuracy no matter where they are struck upon the piano. She can write correctly a melody played upon the violin, taking the tones as she hears them and writing them instantly without the least hesitation upon a blackboard and always with unerring precision. Theodore Thomas, Dr. Ziegfeld, Mr. Tomlins and many others of our most prominent musicians have heard her play and have tested her in every possible way. Theodore Thomas said: "Some say there is no one who has the gift of absolute pitch, but this child has it." Carrie Marie Edwards is the name of this wonderful child. Mr. Thomas said to her a few days ago after listening to her playing: "I expect to hear of you as a great artist some day." She has not been forced to study or practice beyond her strength, and is just a natural, healthy, playful child. Her future will be watched with great interest by all who have heard her and seen the extraordinary manifestation of genius she presents.

The popular program by the Chicago Orchestra at the Auditorium this week attracted a large audience. It contained three new compositions—Frederic Lamond's overture "From the Highlands," Sgambati's "Te Deum Laudamus," for string orchestra and organ, and a scherzo, op. 45, by Goldmark. Lamond's composition, as its name indicates, is essentially Scotch in character. It is scored for full orchestra and contains many fine passages. The "Te Deum" is a work which is full of religious feeling. The organ is used with fine effect throughout and gives a churchly character to the music. The strings are written in four parts, the first and second violins playing in unison. Goldmark's scherzo is a fine example of brilliant orchestration. It is full of the barbaric splendor and gorgeous instrumental coloring which are characteristic of this composer. Goldmark's strong individuality of style is remarkable and his works are always striking in their originality. This scherzo has some exceedingly fine rhythmic effects as well as rich modulations. The other orchestral numbers were "Siegfried's Rhine Journey," from Wagner's "Die Götterdämmerung," Berlioz's "Marche Marocaine," Bizet's suite "L'Arlesienne," Johann Strauss' waltz "From the Vienna Woods," and Tchaikowsky's splendid "Danse Cosaque."

Electa Gifford was the soloist. She sang for her first number the ballata, "There was a prince in olden time," from Gomes' "Il Guarany." Miss Gifford has a sweet soprano voice of good range. It has not sufficient power, however, for so large a hall. She has also several serious faults to correct in her method before she can hope to win success as an artist. She sang with obvious effort, which was probably the effect of the attempt to force her voice to the requirements of the hall. She sang with almost no expression, and her phrasing was crude and unfinished. She was, perhaps, more successful in Bemberg's song, "Nymphs and Fauns," which she sang later in the program.

William H. Sherwood has just returned from a highly successful series of concerts in Eastern cities.

The Liebling Amateurs gave their 117th recital this afternoon at Miss Catlin's residence, 5111 Hibbard avenue. Their program was:

Sonata in A major.....	Scarlatti
.....	Miss Heilbron.
Valse, op. 34.....	Chopin
.....	Miss Bent.
Toccata.....	Pollini
.....	Miss Hartman.
"En Route".....	Godard
.....	Miss Munn.
Scherzo, from sonata, op. 100.....	Rubinstein
.....	Miss Fisher.

These young ladies are doing much by their weekly recitals to assist in furthering the art of music among the young society people of the city.

Miss Myrtle Fisher, assisted by Robert Harty, gave a recital at Kimball Hall Thursday night. Miss Fisher is one of Emil Liebling's most promising pupils. The program was:

Fantasia and fugue in G minor.....	Bach-Liszt
Introduction and rondo, from sonata op. 52.....	Beethoven
Krakowiak, op. 14.....	Chopin
Accompanied by Mr. Liebling and string quintet.	
Vocal—	
"Odi Tu".....	Mattel
"By the Fountain".....	Adams
Mr. Robert Harty, accompanied by Mr. J. H. Kowalski.	
Scherzo from sonata op. 100.....	A. Rubinstein
"La Filleuse".....	Raff
"Feu Follet".....	E. Liebling
"Campanella".....	Liszt
Fantasia, "Don Juan," for two pianos.....	Liszt
(With Mr. Liebling.)	

Frederic Archer will give a series of organ concerts in Central Music Hall, beginning Monday, January 14.

The great organ in the Auditorium will once more be heard in concerts. The management has arranged a lengthy season of concerts by the greatest organists of the country. The first one will be given on January 16.

Willard Weihe, of Salt Lake, has been giving concerts in New York and Pennsylvania. Mr. Weihe has a fine reputation as a violinist, and there is strong probability that Chicago will be his home, as he has secured flattering offers to remain here.

WALTON PERKINS.

The Symphony Society.

THE full program for the third concert of the New York Symphony Society on next Friday afternoon and Saturday evening is as follows:

Symphony No. 3 (Breitkopf & Haertel edition).....	Mozart
"The Scarlet Letter," opera in three acts by Walter Damrosch, from which the following large excerpts are to be given. The first act entire, and the "Forest Scene" from the second act.	
The cast is as follows:	
Hester Prynne.....	Lillian Nordica
Chillingworth.....	Sig. Campanari
Arthur Dimmesdale.....	Wm. H. Rieger
Wilson.....	Ericson F. Bushnell
Gov. Bellingham.....	Conrad Behrens
And the full chorus of the Oratorio Society.	

The first act, which is to be given in its entirety (in concert form), opens in the Market Place of the old town of Boston, showing the prison on the right hand side, the Council Hall on the left and the Meeting House in the rear, with a view of Boston harbor in the background.

The stage is filled with an infuriated crowd of Puritans, men and women, surging against the doors of the prison and demanding the immediate death of "Hester Prynne," who is kept in the prison awaiting judgment.

The jailor and his soldiers finally succeed in driving back the angered mob, forming a lane leading from the prison to the scaffold in front of the Council Hall, and through this lane "Hester" passes the scarlet letter embroidered on her bosom. As she reaches the scaffold the populace are about to break through the line of soldiers surrounding her, when the roll of drums announce the appearance of the Governor and his staff and various dignitaries of the church, among whom is young "Arthur Dimmesdale," the beloved pastor of the people.

"Wilson" and "Governor Bellingham" command "Hester" to confess the name of her lover. She is silent. "Arthur," himself, is bidden to speak to her, and in impassioned accents and veiled allusions to his own guilt, he implores her to tell what he himself dare not confess. The crowd who listen with rapture to what seems to them the divine words of a holy man, demand speech and confession from her. Again she refuses, when suddenly from amidst the crowd is heard the voice of "Chillingworth," her husband, of whose presence in the new country she knows nothing, crying out, "Aye, woman, speak and give thy child a father." "Hester," startled, exclaims, "Ha! that voice, no, no, thrice no; my child has found its heavenly father, ye shall never know its earthly one!"

At this impassioned outcry a great tumult ensues. The

people shout to the Governor in fury, demanding her immediate death. "Arthur's" voice is heard above the din in self-accusing accents. "Chillingworth" vows a terrible revenge and punishment to the man who has wronged him, while the "Rev. Father Wilson" pleads for mercy. Finally, as the tumult subsides, the voice of the Governor is heard proclaiming the punishment "that henceforth, apart from other men, she shall tarry, and on her breast, shall life long carry the Scarlet Letter."

The Governor commands the people to enter the church, there to offer prayer to the Almighty. All enter the meeting house, leaving "Hester" upon the scaffold—the artificial strength, which has upheld her during this trial, gradually forsakes her. "Chillingworth," who has been crouching near the scaffold, makes himself known to her, and finally in an impassioned scene, although trying in vain to wrest from her the name of her lover, he succeeds in forcing her to promise him never to divulge his own name either to the world or to her lover. He vows that he will yet find the man who has wronged him, and will seek a terrible revenge. During this scene the voices of the Puritans within the church are heard singing the "Old Hundred" and the choral from the old "Bay State Hymn Book" "God's Voice Breaks Cedars," &c.

In the midst of the latter wild cries are suddenly heard. As the doors of the church open, the crowd is seen surging out, exclaiming "Air! Air! The minister has fainted; quick, help, for our beloved pastor."

"Arthur," overcome by the terrible tortures of his conscience, has suddenly fainted, and is being carried out of the church.

"Hester" sees him, and with a woman's impulse for the man she loves and quite forgetful of the watchful eyes of "Chillingworth," hurries down the steps of the scaffold toward "Arthur." As she approaches him the Puritans drive her back with the words "Back, woman, thy touch to this man's soul, would be pollution."

"Chillingworth," who has watched her actions, suddenly cries out, "Tis he! 'tis he, ye wonders of darkness, I have found the man!" And the curtain falls.

The excerpt to be given from the second act is a scene for "Hester." The curtain rises on a forest scene, with "Hester's" hut in the background. Shifting sunlight and shadows, and the murmur of a brook in the moss, give an air of gentle melancholy, and "Hester" sings a song to the brook, in which she compares her own unrest to that of the brook and bemoans her guilt.

Her memory goes back to the days of her innocence—the days of her happy childhood in old England. She seems to hear again the church bells of the little village where she was born, and in deep repentance and contrition she falls down on her knees and humbly prays for forgiveness and peace.

As she lies there in the moss, her face covered by her hands, we hear from afar sounds of voices coming nearer and nearer. It is a band of English pilgrims, who are on their way further inland to settle in the new country, and as they come nearer we hear their song, a madrigal, the words of which are written in the old style of Herrick, and the music also after the manner of the old English madrigal writers.

Cologne.—Humperdinck's "Hänsel and Gretel," which was given recently at Cologne, had an enthusiastic reception.

Copenhagen.—The "Musik Verein" of Copenhagen recently gave the "Parsifal" music under the direction of Professor Neruda, and an extraordinarily fine performance earned it much applause. Less fortunate was the production of the opera "The Three Cornered Hat," composed by Fr. Rung, Kapellmeister of the Royal Opera. While the music is correct and musicianly, the failure is attributed largely to the incompetency of the interpreters of the principal rôles.

Rubinstein's Birthplace.—The Odessa papers say that Dr. Giazner proposes to establish a school that is to have Rubinstein's name in the house where Anton Rubinstein was born in 1829. The house is now in ruins and is situated in Vykhvatinty. So far the master's biographers were not able to locate the province which contains his birthplace. They first maintained that it was in Moldavia, near Iassy; then it was Bessarabia or Volhynia. The fact is now established that Vykhvatinty is situated in Podolia, in the district of Balta.

Brussels.—The "Navarraise" made a great hit at the Monnaie, Brussels; in fact, it is reported that no work had been produced in that city which created such a deep impression. The unpublished opera, "L'Enfance de Roland," by Emile Mathieu, will soon be heard at the Monnaie, and Bruneau's "Rêve," with Mlle. Simonnet in the cast, has been taken up again. The Flemish Opera Company, Antwerp, recently gave Wagner's "Flying Dutchman." The first popular concert, in which Mr. Philipps, pianist, made his appearance in a fantasia by Bernard and in a symphony for piano and orchestra by D'Indy, was well attended. At the Schott concerts Mlle. Kleeberg appeared; also d'Albert, the pianist, and Edouard Jacobs, the violinist.



BOSTON, Mass., December 30, 1894.

THE Händel and Haydn Society gave two performances of "The Messiah" last week. The solo singers Sunday night were Mrs. Eaton, Miss Cleary, Mr. Knorr and Mr. Watkin Mills. The performance as a whole was respectable and perfunctory. Mr. Knorr showed an admirable command of breath in "Thou shalt dash them."

The feature of the performance was naturally the appearance of Mr. Mills, who sang here for the first time. He has a light and agreeable voice, which is under control. He sang with ease and fluency, and his enunciation was delightfully distinct. It is said that he will be heard here in a recital. Until then I delay further criticism, for the solo bass part in "The Messiah" makes little demand on temperament.

We are all apt to indulge in comparisons, and I heard lately that Mr. Mills was not wholly successful in "The Messiah," because, forsooth, his voice is not as heavy as was the voice of Mr. Myron Whitney in his prime. Let us not notice the absurdity of comparing two such naturally dissimilar voices. Among the dismal fetiches connected with the annual worship of "The Messiah" is the utterly unfounded belief that Händel conceived the part for a true, deep, sonorous bass. Now he wrote the music without reference to any particular singer. At the first performance in Dublin "the principal bass" was John Mason. It is not necessary to inquire into the character of his voice. The music itself shows that it was written for a basso cantante, as was nearly all of the bass music in Händel's day. Händel wrote these oratorio arias as he would have written them for the operatic stage. It is true that Boschi, the bass, who sung in such operas by Händel as "Alexander" and "Richard I.," is said to have had a voice of great volume as well as a vigorous style of acting.

"And Boschi-like, be always in a rage"; but look at the bass music in those two operas, and you will see at a glance that it was intended for a basso cantante, never in the world for a low voice.

"The Messiah" was given Christmas night with Mrs. Bradbury, Mrs. Bensing, Mr. Mandeville and Mr. Mills. I did not hear the performance.

"Gregorian" has been applied to other things besides calendars and tones. You will find in Farmer & Henley's "Slang and Its Analogues" these definitions: "Gregorian: a kind of wig worn in the seventeenth century. After the inventor, one Gregory, a barber in the Strand. Gregorian-tree: the gallows. After a sequence of three hangmen of the name."

"Jacinta," text by W. H. Lepere, music by A. G. Robyn, was given for the first time in Boston, at the Castle Square Theatre, the 24th, by the Louise Beaudet Company. I believe you noticed this Mexican operetta when it was in New York, so there is now no need of much talk about it.

The book is a dull, artless thing. The plot is a series of uninteresting complications, and it allows Miss Beaudet to appear in tights as a soldier. I wish to the Lord that some librettist when he suffers from "an operatic queen," who approves passionately of her legs, would contrive a plot by which she would come out in the second act as a stockbroker, a drug store clerk, a swimming master, a rising young lawyer—anything, oh, anything but the everlasting uniform and the everlasting military song! Not that I object to Miss Beaudet's legs; on the contrary I respectfully admire them, just as I admire her dimples. This is a digression, and "Jacinta" is a bundle of digressions loosely tied. The chorus appears and disappears at the caprice of the conductor. It has no more to do with the development of the main idea—whatever the idea may be, for it is locked securely in Mr. Lepere's manly breast—than has the boy Xury in "Robinson Crusoe." The dialogue is sophoric, and as the seats in this new and beautiful theatre are comfortable an evening of "Jacinta" is a rest cure. Nor does the music distract the attention. It is of respectable manufacture, and I remember hardly any of it. The female trio and the burlesque serenade in the first act and the whispering duet in the second act are the most distinguished numbers.

The operetta was mounted handsomely. Miss Beaudet was vivacious, Mr. Perugini was extremely Peruginesque, and the sympathy of the audience went out to the com-

dians, Messrs. Stevens and Brown, who toiled like galley slaves in their endeavor to amuse. Even the heart of the librettist must have been touched at the sight of the labor, and yet, like Saul, he was consenting.

Christmas morning the new mass by Mr. Augusto Rotoli was sung for the first time at St. James'. It is an interesting work, melodious and yet not unduly sentimental, effective in church service, and showing more than ordinary technical skill, especially in the "Quoniam," written in double-canon, a fine example of inspiration and art. Perhaps the most noticeable numbers are the "Gloria," the "Credo," which opens with a pompous elaboration of the intonation of the celebrant, and the unaccompanied "Benedictus" for quartet and chorus, interrupted by plain-song responses by the sanctuary choir. The finale of the "Dona Nobis" is in imposing festival form. Mr. Rotoli conducted the performance, and he may well be congratulated on the success of his work. The mass was repeated this morning.

The second concert of the Adamowski Quartet was given the 26th in Chickering Hall, a little badly shaped box of a room, unfit in every way for such concerts. The program was as follows:

Quartet, G major.....Haydn
Suite for violin and piano, D minor (first time).....Schütt
Quartet, A minor, op. 45 (first time).....Stanford

The familiar quartet by Haydn was well played, with infinite spirit and a good deal of taste. The suite by Schütt, played by Mr. T. Adamowski and Mr. Arthur Whiting, con brio, is clever salon-music. The opening phrase of the Toreador's song in "Carmen" hits the ear at the beginning of the first movement, and this phrase is all that remains after a good deal of musical commotion. The second movement, a presto, is a catch-as-catch can between violinist and pianist, and its originality is extravagant and meaningless commonplace. The most pleasing portion of the work is the "canzonetta con variazioni." The melancholy theme sounds as though it were sung by Tchaikowsky in folk-song mood, and the variations are interesting and mercifully few in number. The finale is a "Hi-Hi" Cossack movement, with peasants in various stages of intoxication leaping wildly in the air; there is cracking of whips; there are oaths and blows; the music stinks of vodka.

A thousand times more serious is the quartet of the academic Stanford, written in 1891. As Ehrlert said of the man who adored Hummel: "I should not like to drink wine with a confirmed lover of Stanford, nor should I like to be cast on a desert island with Stanford himself, though they say the man when he is not under any musical influence is a delightful companion." An eminent authority proclaimed gravely last week that this quartet caught the spirit of the last Beethoven quartets, and he named Brahms and Stanford together. This is stated simply to assure you I am prejudiced in the matter. To me the quartet is solidly constructed and dull. There is a ray of light in the scherzo, particularly in the trio with its bagpipe bass and obstinate figure in the second violin. There is a shudder in the mysterious C sharp of the viola in the andante. There is learning everywhere, counterpoint galore. But the quartet is not unlike a library of books with highly respectable bindings. You look at one; it is Hume's "History of England." Another is Dugdale's "Monasticon." There is a complete set of the old "North American Review." There are histories of counties and towns, lives of the early Fathers, without Augustine's "Confessions." You look for Hogarth, and you find an atlas. There is no poetry later than Akenside. The Balzac you see is the letter writer, not the novelist. And the owner of the house says, "Sound reading, Sir. Not a frivolous book on the shelves, Sir. A woman can rummage here without bringing a blush to her cheek." If you look above the mourning clock—it does not go—above the mantelpiece there is a portrait of the owner. He wears a high stiff collar. His bald head looks like a polished skull. The artist has painted him at his desk. He is writing, no doubt signing a check. Behind him there is a combination of purple curtain, gorgeous tassel, faint picture on the wall, and a thunder storm at the top.

Mr. Bernhard Stavenhagen and Master Jean G rardy made their first appearance in Boston, the 27th, in Music Hall.

There should be no visible sign of commercial enterprise on the concert stage. The piano used by a pianist should not wear a board which tells in large letters the name of the maker. No matter how renowned the pianist may be, no matter how genuine his artistic sincerity, the moment that the maker's sign stares an audience in the face, that moment the pianist exhibits first of all the piano for the benefit of the manufacturer.

If, then, the manufacturer calls openly—I may say brazenly—the attention of an audience to the quality of his goods, the audience has a right to praise or find fault. If the critic of a newspaper is obliged in looking at a pianist to also see the name of the maker challenging his attention and judgment, why should he not have the right to express

his opinion concerning the piano? If he should praise the piano extravagantly, or even mildly, there would be no word of protest on the part of the maker. Yet if he answers the maker's challenge and says publicly "the piano used was not first-class; its tone was thin, its bass was tubby and its treble was shrill. The player was handicapped thereby," at once there is a bitter cry from the warerooms rivaling the cry of Outcast London. And yet the manufacturer courted deliberately an opinion!

I hope to see the day when such public advertising will have disappeared even in country music festivals. When an eminent pianist plays in public, the first thought should be of the pianist, not the piano. Nor should an eminent pianist bind himself to play any piano that may interfere with the full display of his ability.

The above remarks are of general and particular application. It is a rule in certain newspaper offices to never mention the character of a piano, whether it be good or bad. The rule is in many respects a healthy one. But manufacturers should not demand criticism and then pout and sulk when the criticism is unfavorable.

Now, Mr. Stavenhagen seems to be an honest, sensible, well-equipped pianist. He is free from any personal or musical affectation. His technic is ample for his purpose. The other evening he began with the thirty-two variations of Beethoven, and his performance was a disappointment, for there was unclean playing, a misuse of the damper pedal and a lack of distinction. But after this number there was a steady crescendo of musical worth and interest. He played Schumann's "Papillons," nocturne C sharp minor and Etude in A flat by Chopin, scherzo E minor, Mendelssohn; false impromptu, "Isolde's Liebestod" and the "Erl King," Liszt, or arranged by Liszt. He added a "Rhapsodie Hongroise," the one dedicated to Joachim, if I am not mistaken, and a Paganini-Liszt arrangement.

In the pieces by Schumann and Chopin he did not display a marked poetic spirit. The dainty, coquettish passages in "Les Papillons" were given with much delicacy and there was a sense of proportion in the nocturne, but there was something lacking. Is it again the old story of temperament? Admirable, indeed, was his treatment of the arrangement of Isolde's "Liebestod," in fact, it was an extremely fine and thoughtful performance.

Mr. Stavenhagen has many excellent qualities. He does not pound. He does not take impertinent liberties to gain thoughtless applause. He is a good, solid player.

As for Master G rardy, in "Le Desir," pieces by Popper and an arrangement of Chopin's E flat nocturne he won all hearts. The warm, mature, noble tone, the agile left hand and the fine bowing, as well as the maturity and sensuousness of expression, excited universal admiration. He was accompanied delightfully by Miss Th r se G rardy.

The program of the tenth Symphony concert was as follows:

Symphony No. 6, "Path tique" (first time).....Tchaikowsky
Concerto for piano, B major (first time).....Huss
Overture to "Benvenuto Cellini".....Berlioz

You have heard the great work of Tchaikowsky. Played here for the first time it made a profound sensation. The third movement is below the general high level; it is not free from vulgarity, and the march is too like the famous one in the "Lenore" of Raff. But how passionate, how imaginative is the first movement! As for the finale, it is a finale to everything. There is no hope. The joys and the sorrows, the lusts and the high thoughts of life are dust and ashes. What a wealth of beauty, spiritual and technical, in this wondrous composition! Do you remember the strange use of the bassoons, the combination of bassoon and flute, the wildly pathetic descending scale in the first movement, the supreme mastery of rhythm, and the pedal in the second, the stopped-horn effect and the sublime melody in the lamentation—a lamentation of the complaining millions of men?

Is it true, as some say, that Tchaikowsky deliberately poisoned himself?

The concerto of Mr. Huss suffers chiefly from these faults: the themes are too short, without particular distinction; there is not irresistible logical development; the movements are too long; there is unnecessary detail for the purpose of introducing unmeaning and incongruous contrapuntal tricks; the instrumentation is too heavy, too thick. The work does not hang together. The first movement starts off bravely, but after the trumpet phrase what remains in the memory? There are so many digressions that there is no steady course to the goal. The second movement is hopelessly dull. The finale seemed last evening the most spontaneous and effective portion of the work. I say "seemed," because the technic of Mr. Huss did not respond to his own demands. Although he has improved as a pianist since his last appearance here, he is not able to put such a work as this concerto in the most advantageous light.

Mr. Paur might well have conducted with more discretion when he realized the moderate ability of the pianist. Overwrought as is the instrumentation, the conductor should have moderated the fell orchestral rage. And I may here add that Mr. Paur is gradually getting into the

habit of forcing the instruments, string, wood, brass and skin.

I admire and respect the honesty and the industry of Mr. Huss. This is not said in a conventional way. These words are not offered as a salve. I had the pleasure of his acquaintance in Munich, where for a short time we were fellow students. I know the high purpose, the sincerity of the man and the musician. In this concerto there are abundant evidences of scholarship, but they are for the most part out of place and injurious to the continuity and the effect of the work. He has had an opportunity of hearing this concerto. It is his duty now to revise, enliven and above all prune with a merciless hand.

PHILIP HALE.

Boston Musical Notes.

Miss Lena Little will be heard in eleven songs by Clayton Johns at his concert January 2, most of them being given for the first time.

At Mr. Arthur Whiting's concert January 15 she will sing four or five new songs by C. M. Loeffler, a member of the Boston Symphony Orchestra. These songs, which will be heard for the first time in public at this concert, have viola and piano accompaniment. At the same time she will sing a set of Norman songs by Margaret R. Lang—also their first public appearance.

Mr. Arthur Whiting will give two concerts of chamber music at Bumstead Hall, on Tuesday afternoon, January 15, and the other Tuesday evening, February 12. In these concerts Mr. Whiting will be assisted by Lena Little, Messrs. Kneisel, Adamowski, Scevenski and Schroeder. New compositions by Brahms, Loeffler, Mascagni, Whiting, Parker, Fauré and Schütt will be given. Mr. Whiting played the Schütt suite for piano and violin at the Adamowski Quartet concert on Wednesday, and on Monday evening will play a sonata by Pfitzner with the Kneisel Quartet.

Mrs. Marie Barnard has just returned from a week's visit to New York, where she sang at a private reception and also for a number of musicians, who have written most enthusiastic letters about her singing. She has always been a favorite here, and has indorsements from several of the leading men in the profession. Mrs. Barnard is a native of San Francisco, where she studied with Julie Rosewald, who wished her to go into opera, but Mrs. Barnard preferred a quieter life. In 1891 she studied with Madame Marchesi in Paris, and since her return has been often heard in concerts. She is engaged to sing with Walter Damrosch at one of his Sunday evening concerts January 13, and next week will be in Newport, where she is to sing in two private musicales.

Mr. and Mrs. Max Heinrich have returned from a long and successful Western tour, and Mr. Heinrich is now arranging for another tour that will occupy about four weeks. He is kept busy while in town with pupils and concerts, and he sings on Sunday, when near enough to get here, at King's Chapel. One of his pupils, Mrs. Ada May Benzing, contralto, made her debut in "The Messiah" on Christmas night at Music Hall with the Händel and Haydn Society.

The musicale given by Madame d'Angelis' pupils at the Parker House, December 27, was greatly enjoyed by all who were present—two large parlors being filled with society and musical people. The program was not a long one, but great care was exercised in the selections—Mascagni, Wagner, Rossini, Gounod, Mascheroni, Saint-Saëns being the principal composers represented. A dozen or more pupils took part, among them Miss Gertrude Elliott, who sang a cavatina from "Lucia," and Miss Lea Greco, who, besides singing a romanza, "Sempere Fidel," by Mascheroni, was one of the accompanists.

Mathilde Rudiger, who plays and teaches the Janko keyboard, studied it privately with Paul von Janko in Dresden.

The Joseph Emile Daudel Music School will give a faculty recital January 11, when Mrs. Ellen Berg-Parkyn, Mr. Van Veatchon Rogers and Mr. J. E. Daudelin will take part.

Mrs. Alice Dutton Atwill will be the pianist at a musicale to be given next month in Brookline.

Miss Emma Thursby sang Christmas night at a reception given by Mrs. Ole Bull.

The Boston Training School of Music, which has for its special object the training of teachers, has had among its pupils many who are now teaching in schools and conservatories.

One of the special features of the performance of Shakespeare's "The Tempest," recently given, was the rendering of Sir Arthur Sullivan's music for the play for the first time in this country.

The first Young People's Concert in Brookline will be given Thursday, in Union Hall, at 4 o'clock. Miss Little, Master Willie Traupe and Master Willie Strong will take part. The two remaining concerts will be given January 17 and 31. Mrs. Gallison, Miss Garritz, Miss Munroe and Messrs. Kennedy, Fries and Schuecker will take part in them.

A concert will be given at the New England Conservatory of Music Thursday evening. Mrs. Gallison, Miss

Dewey, Miss McQuesten and Mr. L. G. Eaton will take part in it.

This is the program of the Symphony rehearsal and concert Friday and Saturday: Symphony, D major (without minuet), Mozart; divertimento, A minor, for violin and orchestra, manuscript (first time), Loeffler; suite, "Aus Holberg's Zeit," Grieg; "Carneval," Dvorák. Mr. C. M. Loeffler, violinist.

Mr. Bernhard Stavenhagen and Master Jean Gerardy will give two more recitals in Music Hall. The first will be on Tuesday evening, January 8, and the program will include Beethoven's sonata No. 3, for 'cello and piano, to be played by the two artists. The second will be on Thursday evening, January 10, and a Rubinstein sonata for 'cello and piano will be the feature of the program.

Mr. Carl Faelten, at the first of his recitals in Bumstead Hall, Tuesday, January 8, at 3 o'clock P. M., will play pieces by Bach, Beethoven and Brahms. The second recital will be given Monday, January 21.

Ysaye, the renowned violinist, will give a concert in Music Hall Saturday, January 12, at 2.30 o'clock. He will be assisted by Mr. Aimé Lachaume.

Mr. B. L. Shapleigh will give a course of "lecture recitals" on "Beethoven, Schumann, Evolution, Dramaticism, and A Group of Pianists."

Sousa's Band will play a return engagement on the New England circuit under the management of the Graham Concert Company, beginning at the Boston Theatre, February 3, Sunday evening.

Mr. Hanchett Explains.

BROOKLYN, December 31, 1904.

Editors The Musical Courier:

DEAR SIR.—Allow me to express my thanks for and appreciation of the very discriminating and kindly report that I find in your columns for December 26, contributed by your Brooklyn correspondent, in reference to the concert given before my school by Mr. Wm. H. Sherwood, Mr. Francis Fischer Powers, Mrs. Katherine Bloodgood and myself. I should like, however, to correct a misapprehension on the part of your correspondent, for which I am perhaps to blame, but which may be somewhat detrimental to the business interests of my friend Mr. Sherwood if given the wide publicity that your vast circulation insures. I refer to the statement that Mr. Sherwood is now understood to be enrolled as one of the teachers of the Central School of Musical Art in Brooklyn. An advertisement on the program announced that the piano department of the school, under my direction, gave prominence to the peculiar ideas of Mr. Wm. H. Sherwood, in tone production and artistic interpretation. This was simply intended to imply that I, as a pupil of Mr. Sherwood believe in and teach what I have learned of him. Mr. Sherwood is still the director of the piano department of the Chicago Conservatory, living and receiving his pupils in the proud metropolis of Illinois. The insertion of this correction will add to my obligations to you, and will also, I am sure, gratify my friend Mr. Sherwood. Allow me to extend to you my best wishes for a Happy New Year. Very cordially yours,

HENRY G. HANCHETT.

Dusseldorf.—At Düsseldorf a new three act opera will be given on January 18. It is entitled "Das Gralspiel," composed by August Reissmann. On the same evening a ballet will be produced, "The Revenge of the Flowers," by the same composer.

Critics and Weber.—Now, we understand that a critic is a person capable of judging, so therefore by the power of reasoning everyone who is capable of judging is a critic; but it nevertheless seems strange that we are satisfied to rest our faith upon those who not only are unknown (so long as they preserve their incognito), but without first giving any evidence that they are fit and capable persons to deal with the various subjects undertaken by them. To criticise is to pass judgment, and while in matters of law we all know who the particular judge is who gives his decision, in other matters "an unknown" has the same duty to perform, not so much concerning life and property certainly, though it does very often affect individuals.

Again, in law an adverse decision can be appealed against, but we have in art no higher authority than the unknown individual, unless it be "Time," the great ruler of all things; so until this comes about conflicting opinions, frequently as far apart as the antipodes, reign supreme. It is well known that great musicians in the true sense of the word have been in times past spoken disparagingly against, and their works have been condemned, though such works have lived only to show the shallowness of the criticisms at the time of their production.

To refer to a few of these: On the first appearance of Weber's opera, "Der Freischütz," the judges of the press then declared that this music could be compared to "noise produced by whistling in the barrel of a key," and that the opera was only saved by the "Huntsmen's Chorus"! This is what we of the present day have to reflect upon as being the opinion of our ancestors of the operatic masterpiece of Weber!—"The Westminster Review."

NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

James Fitch Thomson's Recitals.

THE artistic ability of James Fitch Thomson has received immediate recognition here from the most prominent patrons of music in the city. His first recital here, noticed in our columns of last week, gained him a high place in the estimation of his public and the critics, and he is to repeat the program this week at two private musicales, one at the residence of Mrs. J. West Roosevelt and again for Mrs. Park. The following is his list of patronesses for the series of song recitals he is giving at the Waldorf:

Mrs. Fish,	Mrs. John A. Robinson,
Mrs. Charles R. Flint,	Mrs. J. West Roosevelt,
Mrs. E. Henry Harri-	Mrs. Hilborne L. Roose-
man,	veld,
Mrs. Theodore Hell-	Mrs. Spencer Traak,
man,	Mrs. Thomas W. Ward,
Mrs. William Jay,	Mrs. John Hobart War-
Mrs. Frederic Rhine-	ren,
lander Jones,	Mrs. F. Egerton Webb,
Mrs. J. I. Kane,	Miss Breese,
Mrs. Alfred L. Loomis,	Miss Callender
Mrs. Edward G. Love,	and
Mrs. William Stevens	Miss de Forest.
Rainsford,	

The remaining dates are Tuesday, January 8, Tuesday, January 23, and Tuesday, February 5.

This is the program for the second recital, Tuesday, January 8:

"Verdi Prati" (from opera "Alicia").....	Händel
"Mein Lied ertönt".....	"Gypsy songs".....
"Rings ist der Wald".....	Dvorák
"Darf des Falken Schwinge".....	Beethoven
"Ich liebe Dich".....	Wicked
"Herzens Frühling".....	Clayton Johns
"Where Blooms the Rose".....	
"Roumanian Gypsy Song II".....	
"The End of Day".....	
"At Parting".....	
(Written for Mr. Thomson.)	
"I Love and the World is Mine".....	
Old English—	
"Now, Robin, Lend to Me Thy Bow" (before A. D. 1568)....	
(Popular during Queen Mary's reign.)	
"Nymphs and Shepherds".....	Purcell
"We All Love a Pretty Girl under the Rose".....	Arne
"Here's a Health unto His Majesty" (A. D. 1678).....	Savile
"Sally in Our Alley".....	Carey
Miss Marian A. Monk Heming at the piano.	

Paderewski's Route.—Mr. Paderewski's manager in New York has received a letter from the great pianist, giving his route for the season. It is as follows: Holland—December 27, Amsterdam; December 28, Arnheim; December 29, Amsterdam (afternoon); December 29, The Hague (evening). Great Britain—January 10, Cardiff, Wales; January 11, Plymouth, England; January 12, Torquay, England; January 14, Edinburgh, Scotland; January 16, Glasgow, Scotland; January 18, Manchester, England; January 21, Birmingham, England; January 23, Cheltenham, England; January 23, Leeds, England; January 24, Oxford, England; January 26, Brighton, England; January 29, Henley, England; January 31, Norwich, England; February 1, Cambridge, England; February 2, Bournemouth, England; February 7, Manchester, England ("Polish Fantasia"); February 8, Bradford, England; February 9, Nottingham, England, Germany—February 15, Dresden, with Court Orchestra ("Polish Fantasia"); February 17, Leipzig, with Liszt Verein ("Polish Fantasia"). Hungary—February 23, Buda-Pesth, with Nikisch ("Polish Fantasia"); February 24, Buda-Pesth, recital ("Polish Fantasia"); February 27, Buda-Pesth, recital. Austria—March 3, Vienna, Philharmonic Society, Richter ("Polish Fantasia"). Spain—March 9 and 11, Madrid; March 14, Seville; March 16, Cadiz; March 20, Madrid; March 22, Valencia; March 24, Barcelona.

NATIONAL CONSERVATORY OF MUSIC OF AMERICA,

126 & 128 EAST 17th ST., NEW YORK.

ANTONIN DVORAK, Director.

SEMI-ANNUAL ENTRANCE EXAMINATIONS.

SINGING.—Jan. 7, from 9 to 12 M. and 2 to 5 P. M., and on the evening of the 7th. CHORUS from 8 to 10 P. M. PIANO AND ORGAN.—Jan. 9, from 10 to 12 M. and 2 to 4 P. M. VIOLIN, VIOLA, CONTRABASS, CELLO AND HARP.—Jan. 9, from 10 to 12 M. and 2 to 4 P. M. ORCHESTRA and all WIND INSTRUMENTS.—Jan. 9, from 2 to 4 P. M. COMPOSITION (Dr. Dvorak's Class).—Jan. 10, from 10 to 12 M. and 2 to 5 P. M.



BROOKLYN, December 31, 1894.

LAST week was not one of excitements, though there was more music than we ever had in any one week before, I suppose. It was mostly church music, though. At least I suppose the music was all sung and played, for I read the programs, and heroically refrained from going. Two hundred churches in a day are too many for me in my present state of non-development.

And there were Miss Lillian Russell and Mr. De Wolf Hopper. I don't know that you call them music either, in the strict sense of the term, although I have noticed that wherever the Russell has sung, or appeared without singing, more or less of lively music was sure to follow. Miss Russell has been giving "The Grand Duchess" at the Columbia Theatre, and Mr. Hopper has been amusing the patrons of the Amphion with his "Dr. Syntax." On Christmas Day Mr. Hopper appeared at both of these theatres with Santa Claus clothes on, and gave away lots and lots of presents to the children of the poor. He likewise entertained them with some of his choicest antics, and there were singing and reciting and fiddling and general joy.

Did I say that I did not go to church? Well, I should have made the exception that I did drop into one of our numerous temples, the Church of Our Father, for a half hour on the night behind Christmas, when the children entertained the little negro orphans from the Howard Asylum. In return the little orphans sang. Ordinarily, it is not worth while to hear little orphans sing, and I was able to listen on this occasion without a passion of delight; but I could not help thinking that the shavers were doing better work than their white brethren of the same age would do. In the first place, they kept pretty strict time, for the negro has a rare sense of rhythm. In the next place they stuck to the key better than the average opera chorus. And they also sang in two parts, while the customary white school has an ad to get along with one. More than their technic, however, they interested one by the freshness and musical quality of their voices. I suggest to Mr. Abbey that when he is looking for choristers next season he make the rounds of some of the colored institutions. He can whiten up the recruits or give a job to them in "Aida," "L'Africaine," or some other colored work.

Manager Colell announces the engagement of the Kneisel Quartet at Wissner Hall for a season of three nights, beginning in January. This is a new thing for Brooklyn, for the only quartet concerts we have had here have been in the Institute Course, or something of that kind, where the money was all paid in advance by the members. It will be useful and interesting to find how the general public that has to go to a box office will take this venture.

And speaking of quartets, it has been a surprise to me that the one or two managers of theatres who know one note from another and can tell "Old Hundred" from "Yankee Doodle" when a man explains the difference, have not long ago installed a string quartet in their theatres in place of the sawyers and lung testers that supply the music there at present. No doubt our orchestras are as good as those in New York; but that is saying little or nothing. There is always the same ridiculous congestion of brass on the other side of the rail, and the same anæmic condition of strings, and when the orchestra strikes up all the women talk and all the men rush out to get a drink; and can you blame them? And if the managers would only get their ears fixed so that they could know how it all sounds to other folks, the cornet man and the drummer man and the trombone man would take a walk. I was pleased to notice that Richard Mansfield, who is several kinds of a crank, is one good kind, because when he was here a few days ago he enlarged the orchestra, soothed the blatancy of the cornets and put in the French horns. A double string quartet with a flute, clarinet, oboe and horn would be ideal in some places where you now feel as if you were "assisting" at the manufacture of boilers.

The Cornell University glee, banjo and mandolin clubs were heard in concert at the Pouch Mansion on Wednesday night. We have had our share of plunk plunking in the last month, but it is always liked by people enough to make the concerts a success, and it is always rather funny to see elderly alumni of the various colleges in attendance at these entertainments and whacking their palms together in an access of patriotism.

Misses Mary Williams, Janet Moynahan, Belle Darling, Virginia Moynahan and Augusta Dykeman and the Brooklyn Mandolin Club gave a concert on Tuesday night at Day's Hall for the benefit of the new organ for the church of the Redeemist Fathers.

An orchestra has been organized among the members of

the Nostrand Avenue M. E. Church. It let itself out the other night at a festival and proved to be no worse than some other orchestras. Anyhow, it has more violins than cornets, and there is something very pleasant in that. There was a xylophon solo at this concert by Mr. E. M. Woodruff that was pronounced to be "just grand." Mr. Mortimer Johnson played on the piano, and Miss Mary B. Rile sang.

I have not heard how our Beethovens and Schumanns fared on Christmas. I hope that they received a promise from Mr. Seidl or Mr. Paur of a production of the great concerto or the great symphony. Our really and truly Beethoven, Mr. Thallon, will usher in the new year with song and piano playing at his handsomely appointed home bright and early to-morrow morning—that is, bright and early for newspaper folks, meaning half past 10. Mr. Carl Venth will be there with his violin. Miss Hazel Coppins is the soprano, Mr. Charles S. Phillips the tenor, and six fair misses will be at the pianos, Mr. Thallon himself playing on the organ. And as to holiday music, it was rather a holiday atmosphere that pervaded St. George's Episcopal Church on Tuesday, for Mr. Hardy, the organist, got a pair of blazing diamonds to wear in his clothes, while every riotous kid in the choir loft had a dollar bill and a box of candy, and was unable to strike high C yesterday in consequence.

We have Seidl this week and Paur next, and Mr. J. N. Corey is coming from Detroit to give us "two scenic presentations of the Parsifal of Richard Wagner," with singing by Miss Marie Van, soprano, and Mr. Perry Averill, baritone. We are likewise to have "Trovatore," and Mr. George Riddle is coming with an orchestra to show us what "Romeo and Juliet," "Midsummer Night's Dream" and "Manfred" are like with appropriate music.

There was an invitation recital on the piano at the home of Mr. Charles F. Underhill, on Willoughby avenue, on Thursday night. The artist was Mrs. J. Howard Spier, from the Pittsburgh Conservatory of Music.

Miss Clara Benthuyzen, pianist, had a benefit concert at Chandler's Hall on Thursday evening.

The Liast and Clio quartets and a banjo quartet sang and played at the "smoker" of the Melpomene Dramatic Society at the Smithsonian, on Smith street, on Saturday night. A sybillant announcement. The Musicians' Club is to have another smoker, too, I hear; it had such a good time at the last one. The club is growing in membership, and its rooms are open to all strangers from New York, Secaucus and other rustic towns who come here to share in the mad whirl of our metropolis. After the opera several members of the orchestra dropped around the other night and had something, said something and played something.

The ballad concerts in the Brooklyn Institute Course on Wednesday afternoon and evening were largely attended and everybody was glad. The Mendelssohn Glee Club sang. It is composed of Messrs. William Dennison, Charles Herbert Clarke, James Metcalf and Charles S. Hawley. Miss Elizabeth Carey, soprano, and Mrs. Katherine Bloodgood, contralto, appeared at the same concerts. The ballads were mostly old but by no means shopworn, and things like "She Wore a Wreath of Roses," "Hie Thee, Shallop," "Annie Laurie" and a few other of that ilk were received with loud acclaim. The club sings together capitally, with smoothness, expression and spirit, and the female voices lent variety to the bill. Mrs. Bloodgood's voice is especially firm and full, she has a fine and commanding presence; while Miss Carey won the good opinion of her audience by her dainty and feeling delivery of some old Scotch and Irish pieces.

A special enrollment of members of the Brooklyn Choral Society will be made on Wednesday night of this week at the Polytechnic Institute. It is desired by Mr. Claassen and the directors to recruit the society to the strength of the Oratorio Society in New York, and the new material is hoped for in time to share in the rehearsals of the new work, "King Rother," that will begin forthwith.

Music in Japan.—The Japanese having shown their aptitude to absorb the ideas of European civilization in carrying on the war with China, have planned at Tokio a conservatory of music. It seems that the Japanese children have a liking for the piano and string instruments, but that the rules for musical composition are beyond their understanding. A musical circle was recently formed at Tokio which has for object to listen to lectures on the lives and works of the classical composers and at which excerpts from these works are performed. Children have also a "Schumann Society," which makes them acquainted with works suitable to their age.

Munich.—Frl. Daxat, formerly of Leipzig, has engaged with the Munich Opera. Frl. Ternina has accepted an engagement at the Berlin Opera.

Prague.—Resnick's opera, "Donna Diana," had an immediate success on its first production in Prague.

Strassburg.—Nessler, the composer, is to have a monument at Strassburg. The money for it has been collected, the bust is ready and the pedestal is about to be finished, but the city council has not as yet designated a place for the memorial to stand.

In the Concert World.

THE concert world has been on holiday for Xmas week with two or three exceptions. Among these the one of brilliancy lay in the performances of the "Messiah," by the Oratorio Society at Music Hall, on Friday afternoon and Saturday evening, with the soloists Lillian Nodica, Carlotta Desvignes, David G. Henderson and Watkin Mills. On Friday evening the New York Trio Club gave its second concert at the New York College of Music hall; and on Sunday afternoon, the 23d, a lecture on "Modern Pianism and its exponents," followed by a musical program, was given by Mr. Leonard Lieblich, at the Vocal Studio in Carnegie Hall, of Mr. Albert G. Thies. This is a slender concert bill, but for the closing week of the year it came like the first swallow in summertime, which denotes a whole drove of twitterers at hand. Busy weather is upon us with the uprising of the new year, and programs already flutter in interesting enough profusion.

The "Messiah" was sung to the largest audience perhaps which has even thronged Carnegie Hall. Rows of patient waiters, who lengthened out into the street, were content in the end to buy standing room, and it is safe to say that a one-third larger house might have sold seating room at an advance figure. This was a cheering prospect for the performers, who overlooked row upon row of nicheless accommodations flanked by packed lines of standees in the parquet part of the house—the sort of panorama-prosperity upon which erstwhile Paderewski gazed within these same walls with that far-off, oblivious gaze which sometimes replaced the absorption in his melody or thunder.

The Oratorio chorus sang admirably. To be sure the "Messiah" is an old lesson for them, and doubtless they might sing it at any time creditably upon a day's call, but this same familiarity has enabled them to develop a refinement in detail and a beauty in nuance with which the public might not be favored in a work of more novel interest. The "For Unto Us" was an excellent example of finely modulated tone which only infinite rehearsal, based upon good intelligence, could produce. The beauty of color, the clear phrasing, and the fine precision of this chorus in particular make it typically prominent among a number sung with intelligent art. The entrance of the various voices with the "For Unto Us" phrase was made with such distinct but subdued emphasis as to form a marked effort in choral singing. And then the forte of "Wonderful! Counselor!" was worked up to with impressive force. The eternal "Hallelujah" chorus got excellent treatment, and the "Surely He Hath Borne Our Griefs" was another strong effort. In the "All We Like Sheep" chorus the tenors made themselves felt more satisfactorily than in other numbers, wherein they showed, speaking comparatively, slight weakness. Now and again the contralto and base sections showed more staying power in tone than the sopranos and tenors, and surely in the "And He Shall Purify the Sons of Levi" the sopranos suffered at the entrance from the pitch and gave a very brief taste of falsetto. But it was soon forgotten and the virtuosity of the whole mixed body left little contrast to be made by the soloists. They got over the florid ground with absolute ease, and all the elastic vigor which the Händelian measures demand.

Mme. Nordica sang superbly. As is well known, her voice and style are pre-eminently suited to oratorio, and she was in her best form. She reunites in a rare degree the mellowness and dramatic brilliancy of tone with the purity and breadth of diction essential to her work in the "Messiah." Her delivery of the "I know that my Redeemer liveth" was exquisite. The large, noble phrase and fine clearness of enunciation could not have been improved upon. In this matter of enunciation Mme. Nordica reads a valuable lesson to many artists on the concert platform. The "Rejoice greatly" calls only for words of praise. Her fluency was absolute and her intonation throughout all the taxing little labyrinths unimpeachably just. The beauty and dignity of Mme. Nordica's entire work made a profound impression, and she was most cordially applauded. After her superb volume, which she knows so well how to control, and her firm dramatic diction one felt that a tax—by contrast—was imposed upon the other singers. In the case of the tenor it was occasionally felt.

Mr. Henderson sang his music with a pure taste, a musical tenor voice and an amount of sympathy and judgment, but under the strain of pathos the voice dissolved into something like inaudibility. "Thy rebuke hath broken his heart" was well begun, but ended in a submersion of voice which was highly unsatisfactory. "Every valley shall be exalted" was sung, however, with pretty even volume and plenty of musical flexibility. Mr. Henderson has the proper feeling in oratorio and evidently more gravity in temperament than voice.

Miss Carlotta Desvignes is obviously well equipped in oratorio methods and is decidedly efficient in volume and style. Her quality, however, is sepulchral, and in the search for dramatic effect becomes often harsh and throaty. At times she drew a fairly masculine tone from the depths, more telling than agreeable, but her phrasing and delivery were excellent, and she gave the "O thou that tellest good

things to Zion" in superior manner. In the behackneyed aria, "He was despised," she made severe vocal effort and again the masculine instead of the mellow tone marred a really dramatic delivery. She is nevertheless a most capable oratorio singer.

Watkin Mills early scored a success. He has the pure basso cantante, flexible, reliably pure, and emitted with smooth ease. It is a voice of medium strength and never carries a suggestion of "profundo," yet is a satisfying bass. His delivery is polished, and on oratorio ground he is easily at home. The facility and resonance in his first air, "But who may abide the day," were admirable and served to establish him satisfactorily at once. We have here weightier voices than Mr. Mills' and equally good methods, but the extremely even and lyric quality, with the same fluency and polish, are not general. One would naturally look to Mr. Mills as a singer of songs, and he is evidently endowed with sentiment and the dramatic instinct. His recitative was sufficiently ample and flowing, and "For behold darkness shall cover the earth," which furnished grateful measures for him, was sung with excellent effect. To this latter Mr. Damrosch led a delightfully moderated string accompaniment. The orchestra played the Pastoral Symphony delicately, as should be, and, efficiently aided by Mr. Frank Sealy at the organ, performed the rest of its functions well.

The concert of the New York Trio Club drew a large audience. A new suite in form of sonata, written for piano and 'cello by Mr. Paolo Gallico, the pianist of the organization, had its first performance by the composer and Mr. H. Kronold. Händel's A major sonata for violin was played by Mr. Jan Koert. Schubert's B flat major trio was performed by Messrs. Gallico, Koert and Kronold, and Mrs. Lena Luckstone Myers, soprano, assisted with some songs.

Of the three movements of the new suite, the third "allegro con spirito" has the most spontaneous ring. A buoyant, flowing melody, which has a freshness in color, is given to the 'cello and the piano in accompaniment gets a charming treatment. In this movement of his own work Mr. Gallico's finished style in playing was shown to advantage. The first movement, "moderato ma energico," has good but less interesting material. The second, "andante sostenuto," is better than the first, yet smacks rather more of the workshop than inspiration. It has a rather graceful theme, a bit martial in character, where the accompanying figure in the 'cello is one of the best bits of writing. The last movement, however, is the most novel of the three. Mr. Gallico played extremely well. He is a mainstay in ensemble work, with his excellent precision.

The Schubert trio went with spirit. This is a capable ensemble, and may be looked to for good work. Their performance goes without a hitch.

In the Händel sonata Mr. Koert played with the surety, the aggressive brilliancy and sometimes the castigatory instinct which were wont to characterize Adolf Brodsky. But he has a firm technic and an unerring intonation, and is capable of merging himself in ensemble. He is a valuable factor.

Mr. Kronold also plays well in a sympathetically moderated style. His tone is smooth and pure, and a special word is due him for his obligato to Massenet's "Elegie," sung by Mrs. Myers. Another word is due Mr. J. Danielson for his good piano accompaniments.

It is rather a pity that Mrs. Lena Luckstone Myers does not get her large organ under smoother control, and manage to inject a little more refinement of feeling into her measures. She has abundant voice, and it is of vibrant quality, but she seems to rely entirely on the fortiter in re. She sang songs of Massenet and Tchaikowsky, and Saint-Saëns' aria from "Samson et Delilah" with prodigious tone and monotonous color.

On Friday afternoon this concert goer was blessed with the idea that to face the personality of a world-famed artist was a good and interesting thing. The artist in question is "the first baritone in Europe," one of the foremost, if not the foremost, of the actors of the world—Victor Maurel.

M. Maurel was at home in his apartment at the Hotel St. James. He expected the visitor, nevertheless he was not "discovered" at anything. M. Maurel was created to impose impressions, not to permit them to be half sensibly absorbed. And so, after a few moments' waiting, the door opened from the corridor and, with the due significance of a contemplative and courtly bearing in action—enter Victor Maurel.

A very much younger looking man than was expected from either his present stage appearance or the association of a baritone who sang here twenty years ago. He does not look a day over thirty-seven. He is erect and lithe, his tall physique well filled out, but without a tendency to stoutness. He does not look a man who would wear the meridional air for twenty years to come.

The elastic bearing and the sinister grace of his "Iago" movement are absent off the stage. Instead, he moves with a sort of courtier restraint, a slightly formal bearing. The keen eye and suspicion of a leer round the mouth, which one looked for as inseparable from the man, are not present at all. The one particular element which informs

every movement and glance is a stately and impressive gravity.

This gravity does not relax although, Maurel grows genial and is kind where you expected he might be cynical, and simply in earnest where you thought he might be indifferent. But it is all with this inflexible gravity. And this is the strangest surprise with him. Instead of the man of middle age with keen and rapid touch, a probable restlessness of bearing and a caustic turn of speech, you meet a practically young man with a grave, massive countenance, a subdued energy and an unusually temperate collected mode of address.

His bow belongs to the court. He laid aside the forage cap of an officer and seated himself, again after the manner of the court. His face has the fresh color of splendid health, and it was noticeable that the Apollo legs which bear him with such suggestive grace in "Iago" were finished by a foot of the most slender aristocratic cut. His tightly buttoned brown coat, blue and white striped shirt and brown leather boots made him the glass of fashion, for they were all of the smartest cut, and Maurel is first and above most things a man of the world and a thoroughbred who adorns good grooming; but there is not the suspicion of a dandy about him.

Maurel was much too polite to express relief when told that he was not going to be plied with questions on his art. He was making ready for "Rigoletto" at the matinée next day, what M. Michel Mortier, his devoted friend and manager and a very agreeable fellow, called "ce rôle éccasent," and what Maurel himself called in his un-Gallico moderated way "tres fatigant." But he talked little of himself, and when lifted out of the groove, which must be pretty tiresome to him, chatted pleasantly and smiled genially and in a whole hearted, almost boyish way.

But the eyes are the tell-tale feature of the face. They change very little. They always look straight forward, and instead of a keen or subtle expression, wear a calm, judicial air. It is the steady look which gets down to the very bottom of things, and when it gets there weighs them with a terrible impartiality. They are very dark brown eyes, with the look of a steady searchlight, by no means unkind, but inexorably prone to separate the wheat from the chaff. Maurel has evidently turned his own searchlight upon himself, and the eyes give away the secret of his success in art. No detail could readily escape the actual or mental vision of a man with those deep, unfaltering eyes.

"I notice," he said, "that the opera is most largely attended by ladies here."

Of course he didn't insinuate that he would care for it otherwise, but you need only look at Maurel to know that he might prefer disclosing his subtleties to a goodly array of male brains.

Everything the man says or does is carefully balanced. He will not be betrayed into heated speech or superlative terms. He won't betray a tendency to sarcasm, and in talking of other artists, while he reserves to himself the right of free opinion, he discloses no personal animus. This is in marked contrast to some of his brethren, whom if they were to be quoted often would stir up a cyclone of resentment.

Two large pictures of Emma Eames stood on a table. He has been rehearsing with her in "Falstaff," and admires her enormously as an artist. "She reunites," he said, "in a rare degree the gifts of musical art and personal charm. Mrs. Story is an artist altogether sympathetic." But again in this matter of earnest praise there was no enthusiasm in the tone of Maurel. It was the flat of appreciative justice. But blessed be you, Mme. Eames, how valuable to you it should be the more so! Maurel neither praises nor blames lightly.

Talking of "Falstaff," Campanari, who is to sing "Fora," was spoken of. M. Mortier, who talks like a good critic, dwelt with satisfied emphasis on the young baritone's musicianship. "Ah, yes," he said, "excellent musician! M. Campanari understands the science, not

only a branch of his art." For this state of things Maurel seemed to have positive veneration and agreed earnestly. This musicianship on the part of Campanari has given him specific hold on most members of the company. They all allude to it with admiration. But Maurel particularly seemed to appreciate it. Maurel would not be caught talk-much of Jean de Reszké. "Il est très aimé ici n'est ce pas?" he said with an upward inflection, which might mean half a dozen things. "Ah, yes, I sang the 'Duc de Nevirs' with him in the 'Huguenots.' Ce n'est rien," and Maurel shrugged his shoulders in recollection of the secondary part.

"It was rather hard, though, on poor Jean in Act I, when the business of the act allowed you to lean your elbow on the supper table and fix your upward gaze on him, while he got through his first solo."

Oh, Maurel is a charming actor. "Comment?" he asked innocently, turning his head round with a slow surprise and such an ingenious gaze. "Comment? Quand? Le premier acte? Je ne me rappelle pas."

Michel Mortier laughed. He knew particularly well Maurel's attitude, although not pointed, was enough to turn Jean into jelly. As it was it did interfere with the tenor's vertebrae for a time. Maurel is a force even without meaning it, and his presence alone can make havoc. He might not mean to disturb Jean, and you won't find out from Maurel after whether or not he believes he could if he wanted. He looks as though he would want to agitate nothing. If things quiver and shrink beneath that plumb line gaze of his it is through no active volition on his part. He is always absorbing, always unconsciously studying, and his fixture of gaze indicates no immediate specific interest in the individual on whom it falls.

Of Tamagno he spoke with a sort of regret. "C'est la voix unique du monde," he said, "mais il s'en sert;" the rest was expressed by a shrug. "It is a pity," he said, "for the voice is great. If he could only curb his methods!"

Maurel's magnificent properties were hung round the walls of the room. They go to and from the theatre with him. The armor he owns is superb, and many of his already familiar trappings were visible about. There was the crown of "Amonasro," made of tiger's claws, which, with the garment of tiger skin and the flowing cloak, made such a superbly fitting costume for the savage king—so striking a picture after the costumes of Bensaude and Ancona. There were shields and belts and gloves in armor hung on a huge shield. On the piano was the score of the Don. "Ah," said Michel Mortier, tapping it proudly in the few moments before Maurel had entered: "C'est l'Iago superbe c'est le Rigoletto magnifique, c'est l'Amonasro pittoresque et sauvage, vous les avez vus—mais c'est le seul Don Giovanni du Monde—Maurel."

There is one living god in art in whom Michel Mortier believes, and that god is Maurel.

"But," Maurel said, when Tamagno was reverted to again, "he has superb moments—grand, overwhelming moments. Mais ce n'est pas le tenor de finesse que l'on veut ici. A New York on cherche toujours la finesse. Voilà! Jean de Reszké!"

Maurel accredits the Pole duly with his superior refinement in art.

He assented warmly to praise of Eugénia Mantelli; also of Nordica. After these he seemed rather indifferent to the rest. He gives you a cordial hand grip at parting. He is not cold. He is earnest, but never by any chance impetuous. He is the sort of man one would look to for just judgments, but never by any chance for indulgence. He could not be indulgent, even with himself, and if any art sinner has a weakness to cover up and would fain appear other than he is he should avoid the terribly equal vision of Victor Maurel.

An Innovation.—Emil Liebling has adopted an apparently successful method of exterminating that microbe of the concert room, the come-late and go-early crank. Mr. Liebling locks the doors when his concert begins, and unlocks them only when it is over.



First American Tour

Frieda Simonson

AND

Juanito Manen.



Direction: LEON MARGULIES; C. L. GRAFF, Business Manager, CARNEGIE HALL, NEW YORK.



THE particular significance of Wednesday's performance of "Gli Ugonotti" at the Metropolitan Opera House was excellently expressed in the appearance before the curtain, hand in hand, of the seven leading artists concerned in the performance. In bringing together a septet of singers, all in the foremost rank of modern celebrities, and emphasizing in so doing our oft-repeated assurance as to the actual good fortune of the United States in enjoying the presence of a company of artists any member of which would dignify a function in the most prominent of European opera houses, the production of "Gli Ugonotti" accomplished its chief end, and the public was enabled to realize, at a glance, that its outlay had fit return. Most men and women, even the youngest, in Wednesday's audience, will pass away with no similar experience to garner in their memory.

And as we New World barbarians acclaim all that is vast, the unique experience will remain an effulgent one for years. For a long while people were wont to dwell upon the fact that they had beheld sundry works with Mme. Parepa, Miss Adelaide Phillips, Herr Wachtel and Mr. Charles Santley in the cast; the fur-capped veteran who, metaphorically, held the ribbons over this remarkable international four-in-hand, still pervades the lobbies of the Metropolitan and floods the willing ear with recollections. The "laudatores temporis acti" should now retire into obscurity. Last week, the overflowing auditorium—we fancy there were close upon 5,000 spectators in attendance—beheld MM. Jean and Edouard de Reszké, Maurel and Plançon, and Mmes. Melba, Nordica and Scalchi, "seriatim" as the story of the opera was unfolded, and all together at one single and satisfying sweep of the vision, when pent up enthusiasm summoned the array to the footlights. It was, from a special and popular point of view, a notable occasion.

The most vivid impression left upon the critical mind by the performance was mainly that wrought by ponderable dimensions. It was, so to speak, a "big" representation, and it offered cumulative evidence of Messrs. Abbey & Grau's daring liberality and of the public's recognition of the managers' enterprise, while causing the traveled spectator to smile at thought of the pother made in Paris when Mme. Rose Caron, for example, effects her "rentrée," or of a Kaiserliche and Königliche Oper Haus in Germany turned into a cynosure on the strength of an announcement that Herr Vogel "als Gast" is about to visit it. This, however, was the sum of its eloquence, in so far, at least, as it stamped itself upon the critical listener. It was, at points, a splendid representation; a wonder, as we have said, in its proportions; one did not bear away from it, withal, the feeling of content and exhilaration that less sensational exhibitions have diffused among an audience.

That not a little of this vagueness of impression may be ascribed to the waning influence of "Gli Ugonotti" is unquestionable. The opera, in the first place, loses much by its presentation with an Italian libretto, for if the lines of MM. Scribe and Deschamps sound archaic and often downright silly to modern auditors, they certainly help the characterization of personages, which is one of the strongest traits of the achievement in its original form. Then, the opera being equipped with Italian words and carried forward by artists that—most of them, at any rate—incline by habit, if not by choice, to Italian methods of interpretation, the artificiality of the somewhat complicated plot and that of much of the music stands forth with unpleasant distinctness. "Les Huguenots," acted by French artists as a drama, in addition to being sung, is one thing; "Gli Ugonotti," rendered by singers of different nationalities, is another.

In Wednesday's performance there were, in truth, several people that by birth or experience were practically French. The opera, all the same, was "Gli Ugonotti" and not "Les Huguenots," and the representatives of the female rôles were certainly not imbued with the traditions of the French stage. Admirable as was the general work, it could not quite, with the Italian setting of the book to further weigh it down, create the atmosphere essential to the right exposition of the story. In the days of the "aria" and "cabaletta," and in the period of resonant voices, "Gli Ugonotti," with its brilliant but theatrical music, was a revelation. In the age we live in, its sterling worth as an art

work can only endow it with vitality when this is revealed through the original media.

Thus much said, it remains to be noted that while the general representation was good, it should go on record for some incidents of exceptional brightness. Never in the memory of living man has the music of "Margherita di Valois" been given with the volume of tone, the sparkle and the surety with which Mme. Melba sang it; neither do we recall a "Raoul" as handsome, as courtly and as convincing in accent, look and gesture as was M. Jean de Reszké. Nor shall we speedily look upon a "Marcello" as sturdy and virile as M. Edouard de Reszké, nor hear broader or firmer tones than rolled forth in the battle song in Act I, or in the superb duet in Act III. M. Plançon as "Saint Bris" was a picture, and so was M. Maurel, the basso's measures of course taking on due eloquence through the singer's rich voice, and the baritone's animated and picturesque acting making up for what was missed in resonance of tone. Mme. Nordica, as "Valentina," was particularly successful in the final duet, into which she threw feeling and an abundance of animated and powerful acting. And Mme. Scalchi was as efficient as ever as "Urbano." Signor Bevignani conducted. There was plenty of applause during the evening; and there were many recalls, with laurel wreaths and flowers in profusion. After all, could more encouraging results be asked for?

Friday evening's performance of "Faust" was not quite up to the high standard of excellence established by earlier representations. M. Jean de Reszké was not in good voice, but the tenor's art enables him not merely to reach a haven of safety with supplies that would with less skillful management have made shipwreck inevitable, but to do some very clever work on the way. One of the chief qualities of M. Jean de Reszké is his power to diffuse among his auditors a sense of surety as to the outcome of his exertions. His form may be better or worse than usual, but he is a singer of inexhaustible resource, and, whatever his condition as to tone, expression, correctness and finish are never wanting. In the particularly dramatic episodes of "Faust," Friday, he drew upon his vocal reserve with the best results; at other points, and notably in "Salut, demeure chaste et pure," there was evidence of judicious economy.

It was not, however, through the tenor's prudence that the performance suffered most in respect of animation and brilliancy, but through Mme. Eames' altogether too contemplative—we should not like to say too perfunctory—acting and singing of "Marguerite." Mme. Eames' tendency to sluggishness and monotony was the more aggravating on the occasion in reference, from the fact that she was in splendid voice, a state of things to which we have seldom had occasion, as we lately mentioned with regret, to draw attention this season. The welcome influence of full and vibrant tone was unpleasantly offset in this instance by Mme. Eames' almost continuous languidity and monochromatic delivery. There was little or no difference between her expression of her memories of "Faust," for example, and her singing of the ballad of the "King of Thule;" there was not a trace of girlish surprise in her discovery of the casket or of exultation in her self adornment before the mirror; and as for her recall of her lover, standing at the moonlit casement, the words and measures (as to time and accent) might as well have been those of the "Ave Maria" in "Otello."

Mme. Eames' acting in "Valentine's" death scene was intelligent and strong; in the last repetition of the theme of the final trio, too, the soprano shook off an apathy that robbed the first two presentations of the phrase of every atom of fervor and force. We are greatly surprised that so gifted and beautiful a songstress as Mme. Eames should prompt such ungracious comment as we have felt constrained to venture upon, but to an artist as accomplished and as youthful as she criticism should be more grateful than flattery.

The remaining rôles in "Faust" were in competent hands. M. Edouard de Reszké came forth as the familiar, good tempered and resonant "Mephistopheles," and Signor Ancona was an earnest and melodramatic "Valentin," the eloquence of whose death scene would have been enhanced by occasional restraint upon the baritone's vigor of declamation. Mme. Scalchi had her usual tribute of applause as an Italian "Siebel" astray among French personages pervading a German town, and Mlle. Von Cauteeren, who took Mlle. Bauermeister's place as "Marthe," approved herself the very best representative of that personage we have seen for years. Signor Mancinelli conducted the orchestra and was more than once of injury rather than assistance to the performers.

Saturday afternoon was occupied with a performance of "Rigoletto," furnished by the same artists that took part in the first representation of the opera. It is not easy to understand why an exposition of a work embracing exemplars of the most admirable singing and the most elaborate and forceful acting one can behold on the lyric stage the world over—reference is had to Mme. Melba's "Gilda" and to M. Maurel's "Rigoletto"—should seemingly be of such slight interest as to attract a relatively small audience, but the fact remains that the Metropolitan was not crowded. The performance held attention and elicited applause at the familiar stages of the story.

Mme. Melba sang "Caro nome" beautifully, but left the emotional expressiveness of "Tutte le feste" latent, and the soprano's share of the quartet was equally effective in point of tonal loveliness and artistic phrasing, and just as disappointing as to accent. As for M. Maurel, he presented a splendid melodramatic portrayal of "Rigoletto," the third act especially being conspicuous for the pathos and sombre energy that pervaded it. "Il Duca" was sung by Signor Russitano, whose voice is a delight to listen to; "Maddalena" was portrayed by Mme. Scalchi and "Sparafucile" by Signor Castelmari. Signor Bevignani conducted.

Saturday evening's performance of "Guglielmo Tell" was carried forward by Signori Tamagno, Ancona and Mariani, M. Plançon, Miss Lucille Hill and Mlle. Van Cauteeren. Its impressiveness was pretty well summed up in Signor Tamagno's share of the immortal trio, which the tenor sang, not merely with the volume of ringing tone that he brings forth on the slightest provocation, and not seldom without justification, but with a pathetic accent that one would suppose quite foreign to the lusty performer's nature.

It was customary in Europe many years ago to throng a theatre just before one particular number was reached, to wax tropically enthusiastic over its interpretation, and to depart immediately afterward. One might do likewise nowadays in respect to Signor Tamagno's music in the trio; for such persons as value memories, fragmentary though they be, we should say that to hear the actual "Arnoldo" in the terzetto of "Guglielmo Tell" would add to their recollections an episode worth treasuring.

Outside of Signor Tamagno's stirring, if uneven, representation and a dignified, if not exactly illuminative, portrayal of "Guglielmo Tell" by Signor Ancona, the proceedings were of very moderate eloquence. We should not like to finally condemn Miss Lucille Hill or any other newcomer on the strength of a single hearing, but we cannot concede that her "Matilda" was either convincing or promising. Miss Hill is a plump and pleasing person, whose medium tones are dead and unsteady, but whose higher notes are even and resonant. We incline to the belief, however, that a better placing of the voice might reveal possibilities now hidden from the view. In point of execution the débutante was unauthoritative; as an actress she disclosed neither temperament nor experience. Judging from the lady's first "audition," her transfer from English to American soil will never be a "casus belli" between the two countries. "Guglielmo Tell" was conducted by Signor Mancinelli.

Monday evening's performance of "Don Giovanni" came as a pleasant surprise to most persons that attended it. The difficulties of the music, increased tenfold through the decline in the art of song—which decline has been continuous throughout the second half of this century, and can scarcely progress much further—and the extraordinary demands that the opera makes in respect of protagonists, have kept the masterwork almost out of the current repertoire during the last twenty years, for if every season or so "Don Giovanni" has appeared once or twice upon the bills, its representations have never been sufficiently illuminative to impress themselves upon the memory.

For not a few of the younger spectators Monday the music was probably quite new; as to the regular frequenters of the Metropolitan, inured to imperfect expositions of "Don Giovanni," they in most instances settled into their stalls with slender hopes of the outcome of the venture. To the listener that knew not Mozart's music—and we repeat that the actual generation has had few opportunities on this side of the Atlantic of acquainting itself with its beauties—and to the "blasé" and unexpectant music lover the performance should have brought a large measure of delight.

So excellent an all-around rendering of "Don Giovanni" we do not recall in many years' experience, nor do we remember any "Don Giovanni" or any "Leporello" that could bear comparison with the two personages beheld in the course of Monday's proceedings. M. Maurel and M. Edouard de Reszké sustained, respectively, these two characters, and the perfection of the work of the two artists would have sufficed, unaided even by the co-operation of their associates, to make the production a notable one. We set much greater value upon M. Maurel's "Don Giovanni" than upon his "Iago" or his "Rigoletto." It may be inferior to both personations, in that the characteristics of Da Ponte's hero lie closer to the surface; that the music is more grateful; and that the rôle is more favorable to the exhibition of an artist's physical attributes and of his adaptation to the superb costumes of the time and place of the librettist's story; but the fact remains that in point of ability to attract and hold the auditor's eye and ear by alternate charm and authority of voice and song, by the scope of the actor's art and by the unfolding of a series of pictures that constitute a veritable gallery of manly beauty and grace, the French baritone in "Don Giovanni" rises far above his achievements in the Verdian operas.

Here again one beheld a portrayal of which no list of applauded numbers conveys an adequate conception. M. Maurel sang "La ci darem" with a fascination of accent, phrasing and manner that explained at once the power of the measures over "Zerlina"; he gave "Fin c'han dal

vino" with sparkling "brio," and the serenade was an exquisite bit of smooth and seductive cantabile; but no record of these accomplishments brings to the vision the superb combination of comeliness, princely elegance, amiable abandon, steely will and irresistible magnetism that the portrayal enfolded. Those that yearn for evidences of psychological research as a groundwork for operatic representations may prefer M. Maurel's "Iago," but whoever would behold the ideal "Don Giovanni" had best await the reappearance of Mozart's name on the house bill.

If "Leporello" could by any imaginable process become as entrancing a figure as "Don Giovanni," M. Edouard de Reszké's portrayal of that personage would stand on a plane with M. Maurel's presentation of his lord and master. Nothing like M. de Reszké's performance of "Leporello" has been beheld in our times. It is beautifully natural, brimful of suggestion and overflowing with good humor; a more amusing and sympathetic though rascally creature never breathed, and the spirit with which the basso plays the part is not the least effective factor of the delineation. How admirably he sings and acts "Madamina," and with what genuine "vis comica" he carries out the plot to which "Don Giovanni's" serenade is to be the preface! The public will, as we have said, recall Monday's exposition of "Don Giovanni" as one of general excellence, but the two performances of M. Maurel and M. Edouard de Reszké will stand forth when its other elements grow faint and shadowy.

Signor Russitano, who was "Don Ottavio," was efficient. His beautiful tenor voice is as supple as it is pure and true, and although one can scarcely say that he is the master of style that we should like to listen to when Mozart's music is to be interpreted, his work was most creditable. Signor Carbone was an amusing "Masetto," and Signor Abramoff a competent "Commendatore."

The ladies concerned in "Don Giovanni" were Mme. Nordica, Mme. Eames and Mlle. de Lussan, who personated, respectively, "Donna Anna," "Donna Elvira" and "Zerlina." The three performances were good. Mme. Eames was distinguished for quality of voice and for loveliness of presence, and weakened by the prima donna's apparent indisposition to comprehend that "Donna Elvira" had at least as potent a cause of grief and wrath as the words of her rôle implied. Mme. Nordica's singing was excellent, and in the concerted numbers especially her execution was unusually facile and tasteful. As for Mlle. de Lussan, she went through "La ci darem," "Batti batti" and "Vedrai, carino" conventionally, but artistically, and she was vivacious without being obtrusive. Signor Mancinelli conducted, and very ably; his appearance on the stage with the singers was quite warranted.

The arrangements for the immediate future are as follows: To-night, "Otello," with Signor Tamagno, M. Maurel and Mme. Eames; Thursday, "Gli Ugonotti," with last week's cast; Friday evening, "Cavalleria Rusticana," with Signor Tamagno and Mlle. Heller, and "I Pagliacci," with Mlle. de Lussan and Signori Russitano and Ancona; Saturday afternoon "Elaire," with MM. de Reszké and Mme. Melba; Saturday evening, "Carmen," with Mlle. de Lussan and Signori Russitano and Ancona.

The Language of the Hen.

THE ordinary domestic fowl affords the most positive evidence of the possession of a language that is understood. There are many decidedly different calls, which, if taken down in a phonograph and repeated in a henhouse or yard, would produce interesting results. I need but mention a few calls to illustrate the range of sounds in the domestic fowls. On a warm day, when hens are released from their coop, when their minds are undisturbed and all nature looks bright and inviting, they sing as they feed—a continuous repetition of kerr-kerr, with various modulations. The rooster never utters it, nor the mother hen; it is the song of the happy-go-lucky of hen creation.

Now let a hawk appear in the sky or any disturbing element; an entirely different sound is heard. The hen stops, stretches her head upward, and with the cock utters a decided note of warning in a high falsetto, k-a-r-r-r-e! And if the enemy still comes on it is repeated, and every bird in the vicinity lowers its head and runs to cover. The sound says in the Gallus language: "An enemy is coming, run!" and run they do, the kerr-kerr-kerr being discontinued only when all danger is passed. Note the joyous call of the hen that has laid an egg. Cut-cut, ca-da-cut! comes oft repeated from the hen house, and other envious hens are informed beyond any question or mistake that Mrs. Gallus has laid an egg.

Now, when the eggs are hatched we have other and maternal notes. There is a deep, monotonous cluck, cluck! that is a warning to others and a gentle admonition of the chicks to remain near, but it is not a call. Note the difference when the mother or proud cock finds a worm. The cock appears to be greatly excited, and he pretends to peck at it, make the guileless hens believe that he is about to devour the bonne bouche himself, all the time he is saying cut cut, cut—come, come, come—rapidly, which causes the hens to run pell mell in his direction, to find in many in-

stances nothing, being merely a device to call the flock away from some rival. But in the case of the mother the little ones always find some tidbit which she has discovered.

I will not attempt to reproduce the baby talk of the old hen to her chicks, but it exists in great variety, and is suggestive of tenderness, affection and solitude. When the hen has her brood beneath her ample folds she often utters a sound like c-r-a-w-z-z-e of half warning and contentment. And when an intruder enters the coop after dark she utters a high, prolonged whistling note like w-h-o-o-e, softly repeated, indicative of wonder and slight alarm.

If now the fox or coyote or other enemy seize her how quickly come an entirely different cry—a scream of terror and alarm, c-i-a-i-a-i-o-u, repeated again and again, and so full of the meaning that the owner, some distance away, reaches for his shotgun and answers the signal of distress. —Pittsburg "Dispatch."

MUSIC SENT FOR CRITICISM.

Carl Habel, Berlin.

LUDWIG BUSSLER. Musical Form.

This is an extremely valuable contribution to musical literature and should be in the hands of all musical executants as well as students of theory. For the author has very ably seconded the celebrated teacher, Dr. Adolf Bernhard Marx, in his self imposed task of reducing to a system the highly elaborated designs which have been freely invented since Haydn first planned the form of the symphony.

The subject of form receives but scant attention from writers on harmony, counterpoint and other matters connected with the study of practical composition, and therefore the young writer stands greatly in need of directions when he begins to attempt the construction of even the simplest musical shapes. For example, if wishing to produce a mazurka, he must seek information respecting the precise particulars in which this dance differs from the polka or other dance forms, for a general notion will not suffice. This is not readily found in books, and hence he must make the acquaintance of many mazurkas and try to discover what points they have in common. This method of proceeding is necessarily slow, and also uncertain, for after all he may not generalize well or seize the characteristic peculiarities of such formations sufficiently to make auditors at once certain that a mazurka is intended, and should its form and intention be immediately recognized it may prove so very much like existing mazurkas as not to appear original. The young composer naturally dreads being thought wanting in this respect, and if conscious of great creative powers wishes to know in what direction they may be freely exercised without danger of destroying the essential elements of a chosen form.

The tabulation and definition of all the best known shapes of secular music in a small handbook of 228 pages is a work that should earn the thanks of the music loving public generally, for we all wish to learn something of architecture or sculpture without intending to handle a chisel, or of painting without taking up a brush, and also desire a little insight as to the formal structure of musical works without practice in order to enjoy understandingly such prolonged ones as symphonies at our classical concerts. It will soon be clear that each movement has a beginning, middle and end; and it will not be thought too long if its continuance is perceived to complete a symmetrical form.

One need not be a skilled mathematician to see in a line a flowing point; in a circle a flowing line; in a spiral a perpetual circle; and so on to the higher forms. And similarly concert goers need not be executants or readers of our notation to learn to identify a motive (leit-motive) which is the unit of the composer, a phrase, a section, a period, a bipartite or tripartite form (consisting of two periods, or two with a return or repetition of the first), and then proceed to the higher forms of the rondo, symphony, fugue and canon.

With such easily acquired information the mere music lover may take his seat at an instrumental concert and enjoy original works in these classic forms intelligently, all in this respect being made comprehensible. In fact he resembles closely one who, taking his seat on a stage coach, is presented with a map of the country to be traveled through. He not only feels everywhere "thoroughly at home," as we say, and not "at sea," but also anticipates much which as yet has not been realized.

Executants wishing to play from memory benefit most greatly by this knowledge of the generally accepted forms. They will not find themselves confusing third parts with the first in allegro movements, &c., and mistaking statements for restatements.

Theorists who wish to become composers are shown how simple a matter it is to invent a motive, how easy to develop it with consistency and coherence, at first symmetrically, and then with less formalism.

Here we find adopted a style of teaching which has immediate practical value and will greatly stimulate, exercise and strengthen the inventive faculty.

Although this translation into English by N. Gans is somewhat stiff, stilted and occasionally rigid, the meaning is not so obscured that the earnest student will be hin-

dered; and as the author has wisely refrained from labeling every slight departure from accepted usages with a separate name, and forming with such variations new classifications, neither the translator nor the reader will be bewildered unnecessarily with refined distinctions and elaborate terminology. He expressly says (page 68): "A rigorous determination of definitions" here is of no importance. Hence such works as Mendelssohn's overture, "Meeresstille und glückliche Fahrt," op. 27, although symphonies, need not be placed in a new category.

The musical illustrations are extremely well chosen, being taken from works that are accredited and familiar, such as the compositions for clavier by Haydn, Mozart and Beethoven.

One is tempted to say much more in commendation, but space forbids. Had the writer given the metronome marks in the dance forms and shown that the waltz is really in six-four time (not three-four, as usually written), and that the final note of the polonaise style is on the weakest beat of the measure (instead of being, as common in other forms, on the first or strongest beat), still further assistance would have been rendered young composers; and it must here be insisted that it is insufficient to say (page 147): "Avoid cadences by rhythmic devices in extended forms."

In the higher forms of the rondo or allegro it is clear that continuity is not to be obtained by contiguity of themes, as in dances. The constant recurrence of quadrille-like shapes for hours together makes the lower kinds of operetta exasperating to musicians accustomed to long, flowing periods.

Therefore it seems a duty to aid students here by pointing out that as it is impossible to teach harmony well without occasionally speaking of the influence of rhythm, actual speeds (tempi), and of melody (if only as regards the conduct of parts and their mutual enhancement), so is it impossible to treat equally well of form without a consideration of the nature of the contents or subject matter.

It is in the nature of the contents of the song forms that there should be a cadence at the eighth or sixteenth bar, hence the ease or difficulty of extending or shortening phrases acceptably helps to determine their suitability for the form chosen. When Gounod wrote orchestral symphonies and used "lengths" he failed as completely as one might who strove to produce music for dances without employing them. For this reason alone the attempt to write grand orchestral works on negro melodies is doomed to failure. It is not on account of the want or skill on the part of composers, but from the nature of the case.

The character of the emotion to be portrayed in a symphony is analogous to that generated when war seems imminent or at our political crises; and that formed in smaller forms is generally analogous to emotions felt instinctively. These feelings are not the result of reflection, but of ordinary impulse, such as private loves, griefs, &c., and which, suitable enough for songs, are not fitted for choruses, in which many persons are fired with the same emotions simultaneously, as in the cry of "Liberty or Death."

When we contemplate a symphony by Beethoven, which is similarly a chorus of instruments, it does not occur to us to say, here the composer extended his theme; for we are conscious, if only dimly, that the theme of itself spreads far and wide, and the movement is not too long; that it cannot well be condensed; that by its nature all the instruments may join in the general acclaim to the best of their ability. And as the subject matter is so great that it will bear consideration from many points of view, we find herein a veritable drama of mighty import, in which rejoinders, antiphonal responses, &c., are as so many accordant or contrasted views, which help to display and give occupation to many instruments.

The suppression of a composer's own personality, and his ability to engender enthusiasm in multitudes, marks the difference between the symphony of Beethoven and formations of lesser rank; and which (like the unbosomings of the self-examining poet), being of a different order of emotion, are unsuited for expression by many executants, and from the unavoidable cadences the melodies are truly called "finite," in contradistinction to "infinite."

The merest glance at the violin part of Beethoven's symphonies illustrates Wagner's idea of this infinite melody, that naturally broadens like the Mississippi River, which even runs up hill in its irresistible course. All such long extended formations as the classic symphony are the expression of a progressive train of thought and feeling combined, and every participant or instrumental part naturally adds to the general consensus. Hence the contents determine the form, and the attempt greatly to change the form without changing also the nature of the emotion to be portrayed is futile.

The author is so well equipped mentally that it is only fair to assume that he perceives all this, but that such considerations would here have led him too far.

The First Ysaye Recital.—Eugene Ysaye is to give his first recital in Carnegie Hall on Tuesday afternoon of next week, January 8. He will be assisted by Miss Theodora Pfaffin and M. Aime Lachaux, and a very interesting program has been arranged.



NEW ORLEANS.

NEW ORLEANS, La., December 26, 1894.

THE initial concert of the New Orleans Philharmonic Society last week was a very creditable performance, and served to show the skill of Professor Lepps as a musician and the prolific field there is here for oratorio and choral work. The program consisted of the chorus from "Cavalleria Rusticana" to the words of "Regina Celi," and "Though the Saviour Hath Died;" the "Master Workman's" solo and chorus of "The Tower of Babel," by Rubinstein, and solo and choruses from "The Creation." Professor Lepps interpreted the "Prophetan Fantasia," by Liszt; "Traumerei," by Schumann, and "Chromatic Fantasia," by Thiele, developing excellent technic and a thorough mastery of the organ.

The work of the choruses was good, especially in "The Creation." The weakness of the male voices marred the work at times, as there was not sufficient strength and vigor, especially in the chorus of "The Tower of Babel," the singers not fully comprehending the real spirit of the composition. The soloists were Dr. Edward Ludwig, who sang the recitative; Mr. Fred. Busch, tenor, and Mme. Duquesne, soprano. Dr. Ludwig has an excellent bass voice, but it seemed as though he did not fully master the difficult score. Mr. Busch has a light tenor voice, very pleasant, but not heavy enough for oratorio work. However, he performed his task very creditably. Mme. Duquesne, who sang the aria "With verdure clad," was once the possessor of a beautiful voice, but on this occasion her singing failed to reach the mark. Her execution was good, but her delivery was weak and lacked coloring and voice power. Professor Eckert was the accompanist. Mr. Theophile Horchart, who sang the baritone solo of the "Master Workman," also delivered the "Evening Star" song, from "Tannhäuser," and acquitted himself satisfactorily. Miss Preiss was much applauded. She sang a small part in the opening chorus with sweetness. She has an excellent voice, perfectly schooled. Miss Grivot, a young amateur, sang the "Ave Maria," by Gounod, and was warmly received.

To-night Miss Ellen Beach Yaw will give her opening concert, and doubtless will meet with success, as almost the entire house is sold.

Next month we will have Ovide Musin, the violin virtuoso, assisted by local artists in a series of concerts.

The opera continues, "Carmen," "Faust," "Il Barbiere," "Trovatore," and comic operas forming the repertoire. Mr. Booni, the new tenor, has failed to score a success. A daring departure from established custom was the compelling of Mme. Dargison, contralto, to sing "Marguerite" in "Faust," and notwithstanding her ability she made a failure, the same being the case with her interpretation of "Carmen."

J. NELSON POLHAMUS.

MINNEAPOLIS.

MINNEAPOLIS, December 18, 1894.

DECEMBER 9 A. H. Brooks, organist at the First Congregational Church, gave the opening concert of the "Restful Hour" series for this season. The following program was given in excellent style:

Andante cantabile.....Tschakowsky
A. H. Brooks.
"Come unto Me".....Coewen
W. Scott Woodworth.

Musical Reading—
"How Dot heard the Messiah".....Butterworth
Mrs. W. C. Foster.

Soprano aria.....Mrs. H. V. Winchell
Tenor aria.....Geo. W. Buckingham
Sonata for piano, op. 27, No. 2.....Beethoven
Walter Petzet.

"These are they".....Gaul
Mr. Buckingham.

"Christmas".....Shelley
Mrs. Winchell.

"Glory to God".....Rotoli
Mr. Woodworth.

Pastorale for piano and organ.....Guilmant
Messrs. Petzet and Brooks.

"The Messiah" was given December 18 by the Choral Union under the direction of S. A. Baldwin. They were assisted by Mrs. Geneva Johnstone Bishop, soprano; Miss Mary Louise Clary, contralto; Mr. J. H. McKinley, tenor, and Dr. Carl E. Duft, basso; Dans Orchestra in accompaniment. Mrs. Bishop has a beautiful voice, which she understands how to use, and she has improved since last we heard her, two years ago. There is an elegance about Mrs. Bishop which lends itself to the artistic finish of her work. Miss Clary won all hearts at once. Minneapolis indorses the opinion of other centres as to the quantity and quality of Miss Clary's voice. It is full, round and very sympathetic, and she sings with ease and great depth of feeling. Mr. McKinley, although suffering from a severe cold, showed that he has a voice of good compass and musical quality. His work was easy and finished. Dr. Duft won great applause with his masterful handling of "Why do the nations rage?" The work of the orchestra was exceptionally good. The chorus, however, was not quite up to its usual mark. The absence of prominent leading

voices, which before have been a great help to Mr. Baldwin, was noticeable.

The Ladies' Thursday Musical Club has opened its season of study and recital in a more thoroughly business way than ever before. The German School of Music is taken up in a more exhaustive manner than has yet been attempted, and the programs given at each meeting are very complete. The first "open evening," a musicale and reception, was a great success. The following was the program:

Organ solos—
Toccata in D minor.....Bach
Allegretto grazioso.....Tours
Miss Charlotte Hewitt.
Song, "Summer".....Chaminade
Mrs. Alice Blossom.
Piano solo, "Tarantella" ("Venezia e Napoli").....Liszt
Miss Mary Louise Ballard.

Vocal quartet—
"The Night Hath a Thousand Eyes".....S. A. Emery
"Thou Lovely Star".....Otto Lob
The Sappho Quartet—Mrs. I. J. Covey, Mrs. T. D. Bell, Miss Lily Hammon, Mrs. M. A. Paulson.

Violin solo, "Hungarian Rhapsody".....Hauser
Mr. Emil Straka.

Piano solo, Staccato Caprice.....Max Vogrich
Miss Jean E. Wakeman.

Song, "Lullaby".....Bach
Mrs. W. P. Grosskopf.

Vocal septet, "Ave Maria".....Abt
Miss Nellie McCollom, solo.

Mrs. H. V. Winchell, Mrs. R. N. Parks, Miss Fannie McLeod, Miss Jessie L. Woods, Mrs. Henry J. Fletcher, Miss Alice Wakefield.

Operetta, "My New Maid".....Lecocq
Miss Mattie Redlon, Miss Rosamond Hoyt.
Mr. H. S. Woodruff, pianist.

Prof. Walter Petzet, of the Maning College of Music, Oratory and Languages, is in very great demand for his able talks on the Science of Music. A private club has been formed with Mrs. Gleason, Mrs. Paulson and Mrs. Martindale in charge. It meets every Friday evening at the art studio of Mr. Poehler. Here Mr. Petzet talks, aided by questions from members of the club. Mrs. Petzet and Miss Van Navara, hostesses, dispense tea and wafers to the guests at the close of the lecture. Mr. Petzet has been engaged by Miss Evers, of Stanley Hall School for Girls, to deliver a course of lectures before the students of that flourishing institution. He is also engaged at the State University, in connection with Mr. Poehler's exposition of art subjects. Mr. Petzet is also engaged to give a series of talks before the Thursday Musical Club.

The Northwestern Conservatory has begun its "Historical Recitals," given by members of the faculty at Conservatory Hall, Wednesday afternoons. These recitals are always interesting, and are well attended. Clarence E. Marshall is the director.

ACTON HORTON.

MONTREAL.

MONTREAL, Que., December 22, 1894.

MR. WATKIN MILLS, the famous English bass-baritone, made his first appearance here at the Emmanuel Church last Thursday evening before a large and fashionable audience. The following was the program:

Organ solo, overture to "Samson".....Händel
Mr. Harriss.
Air, "It is enough".....Mendelssohn
Mr. Watkin Mills.

Air, "Rejoice greatly".....Händel
Miss Guerra da Fontoura.

Chorus, "The Morning Hymn".....Wagner
(Adapted to the "Prayer" from "Tannhäuser.")

Air, "Why do the nations".....Händel
Mr. Watkin Mills.

Air, "From mighty kings".....Händel
Miss Guerra da Fontoura.

Chorus, "Achieved is His glorious work".....Haydn
Concert Satz (first time).....Harriss

Mr. Harriss.
Air, "He shall feed His flocks".....Händel
"Come unto Him".....Händel

Mrs. Wallis and Miss Guerra da Fontoura.

Air, "Honor and arms".....Händel
Mr. Watkin Mills.

Chorus, "The heavens are telling".....Haydn

Air, "Thus saith the Lord".....Händel
Mr. Watkin Mills.

Chorus, "He that shall endure to the end".....Mendelssohn

Selections from "Lohengrin".....Wagner
Mr. Herbert Patton.

Mr. Mills is an accomplished artist. The verdict of the public and the local critics is that he is the greatest bass-baritone that has appeared here in many years. Mr. Mills will shortly give another recital here.

The Philharmonic Society gave its eleventh performance of "The Messiah" last Friday evening. The house was sold two days ahead. His Excellency the Governor General of Canada, Lord Aberdeen, and the Countess of Aberdeen and their staff were present. Miss Ella Walker, the soprano, did exceedingly well; Miss Maude Burdett, contralto, was in good voice and acquitted herself most satisfactorily; Mr. Rieger, with his excellent tenor voice, gave an ideal performance all through, his singing of "He that dwelleth in Heaven" and "Thou shalt break them with a rod of iron," was in a noble and majestic style, for which he received enthusiastic applause, and he had to bow to the audience again and again. His voice was as fresh and resonant at the end of the performance as it was in the beginning. Mr. Rieger is a favorite here, and will receive a hearty welcome when he again makes his appearance before a Mon-

treau audience. Mr. Clarke, bass, who made his first appearance in this city in oratorio, likewise met with great success. His interpretation of "Why do the nations" was almost flawless. The chorus and the orchestra, under the baton of Mr. Couture, did good work. The performance was one of the best ever given by the society.

The Montreal Symphony Orchestra gave its fourth matinée concert last Thursday. Miss Evans and Mrs. Lamontagne were the soloists. The program included Bizet's "Jeux d'Enfants," in five movements; Delibes' "Valse de la Poupée"; Gounod's "Marche Funèbre d'une Marionnette"; Schumann's "Kinderscenen," in four movements; Pierné's "Album pour mes Petits Amis," in three movements, and Chabrier's "Joyeuse Marche." Miss Evans sang Schumann's "Highland Cradle Song," and Mrs. Lamontagne Saint-Saëns' "Chanson de Grand Père." The latter possesses a fine soprano voice, fairly trained, and sings with expression. The orchestra was partly conducted by Mr. Couture and partly by Mr. Gérôme; both did excellent work. The next concert of the Symphony Orchestra will be given January 11.

Miss Nellie Ganthony, of London, England, gave an entertainment with her musical sketches at the Windsor Hall last Wednesday evening. She kept the audience in good humor from the beginning to the end. In her line she is the best that has ever appeared in this city.

Mr. Harry Rowe Shelly, composer and organist, of New York, will give an organ recital Wednesday evening, December 26, at the St. James Methodist Church. H. B. COHN.

NEWARK.

NEWARK, N. J., December 21, 1894.

THE oratorio of "The Messiah" was given with the success that always crowns the performances of the Schubert Vocal Society, Friday evening, December 7, in the Grand Opera House. The soloists were Mrs. Zipporah Monteith, soprano; Miss Ruth Thompson, contralto; Mr. McKinley, tenor, and Carl Duft, bass.

Mrs. Monteith's vocalism and her splendid solo work in "The Messiah" designate her as an artist of eminent versatile talents, and one who is mistress of her art. In the two celebrated numbers, "Rejoice greatly" and "I know that my Redeemer liveth," Mrs. Monteith succeeded in arousing her audience to a high pitch of enthusiasm. The vocalization required in the "Rejoice greatly" was given with an amazing degree of surety and ease, while the broader phraseology of "I know that my Redeemer liveth" justifies my saying that Mrs. Monteith is a great artist.

Miss Thompson read her lines in a very creditable manner, her most successful solo being "He shall feed His flocks." In the aria "He was despised" the tempo was taken too fast, although the phrasing and expression were both good. Miss Thompson's voice, however, is more adapted to chamber music than to the requirements of oratorio.

Carl Duft sang nobly. In his great aria, "Why do the nations," he fairly surpassed his previous efforts.

Mr. McKinley, who ably substituted for Mr. Reiger, was alive to the vocal requirements of his part. This is the first time Mr. McKinley has been heard in Newark, and it is the general desire that it will not be the last. His voice is beautiful in quality and tone, and as a reader of oratorio he is sympathetic and conscientious. "Comfort ye my people" won him the instant favor of the audience, and the aria "Behold and see," was delivered in a clearly enunciated musical manner.

Mr. Louis Arthur Russell, the director of the Schubert Society, conducted ably, and the orchestra was from the New York Philharmonic Society.

The initial concert of the new Apollo Club, of Newark, was given in the Essex Lyceum Tuesday evening, December 11. Mr. Gerrit Smith conducted, and the accompanist was Mr. E. R. Cranmer-Smith, secretary of the club and organist of St. Stephen's Church. The club, which numbers forty men, excellently divided, sang remarkably well, and with style and finish unusual with so young an organization. The tonal quality was noticeably sweet and melodious; the voices blended well; a fine regard was given to detail work and the observation of crescendo and diminuendo passages. The indications are that this new club will prove a formidable rival to other organizations in the city. It has a thorough and efficient conductor in Mr. Smith, and very excellent material in its rank of singers.

The solo work was contributed to by Mrs. Gerrit Smith, Mr. Francis Fischer Powers and Mr. Victor Herbert. All the artists were in excellent form. Mrs. Smith sang delightfully. Her solos were "Villanelle," by Eva Dell Acqua, and "Song of Sunshine," by A. Goring Thomas. Mrs. Smith is one of the most pleasing singers we have had in Newark this season. Mr. Powers' songs were "Erinnerung," by Max Spicker, and "The night has a thousand eyes," by Gerrit Smith. In both numbers Mr. Powers was at his best vocally. The perfect pianissimo passage sung in the last named song won for him an enthusiastic recall. Mr. Herbert played "Melodie," by Rubinstein; "At the Spring," by Davidoff; berceuse, by Herbert, and mazurka, by Popper.

MABEL LINDLEY THOMPSON.

Mrs. Sawyer Will Participate.—At the Jersey City concert of Mr. Wm. C. Carl, the organist, Mrs. Antonia H. Sawyer, contralto, will participate as one of the soloists.

YSAYE.

MANAGEMENT

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Verdi and Verdict.—A Verdi program was being given in the court room at Devil's Lake, N. D.; the program had nearly reached the concluding number, when a commotion was heard outside, and in filed the sheriff, jury, bailiffs and judge, while Spencer, a man on trial for murder, walked up the aisle, leading his little son. The jury was polled, and a verdict of "Guilty in the first degree" was rendered. The jury was then discharged, court adjourned and the interrupted concert proceeded to the final number. Several ladies in the audience were much affected by what they had witnessed.

Simonson Expected.—The youthful piano prodigy, Frida Simonson, is expected here on the Scandia January 4. Casimir Hofmann, the father of Josef Hofmann, is said to have remarked "she plays better than my Josef at her age."

Philharmonic Club Dates.—January 7, Paterson, N. J.; 8, Wilkesbarre, Pa.; 9, Athens, Pa. (College); 10, Ithaca, N. Y.; 11, Phelps, N. Y. (College); 12, Waterloo, N. Y.; 14, Auburn, N. Y.; 15, Oswego, N. Y.; 16, Clyde, N. Y. (High School); 17, Cortland, N. Y.; 18, Harrisburg, Pa.; 19, Bloomsburgh, Pa.; 21, Scranton, Pa.; 22, Reading, Pa.; 23, Winchester, Va.; 24, Cumberland, Md.; 25, Pittsburg, Pa. The club is going as far as Des Moines, Ia. Will be in Chicago February 8 and 9.

Mr. Mulligan's Recitals.—W. E. Mulligan will begin his regular winter series of free organ recitals at St. Mark's Church on January 6 at 8 p. m. He will be assisted by Martha G. Miner, soprano; Mrs. Chapman-Lindau, contralto; Harry Pepper, tenor, and J. C. Dempsey, bass.

Stavenhagen-Gerardy Recitals.—A recital will be given by Herr Bernhard Stavenhagen and Jean Gerardy in Madison Square Garden Concert Hall next Friday afternoon, January 4. An entirely new program will be arranged, one feature being the performance of a Grieg sonata by both artists. Recitals will also be given as follows: Boston, January 6; New York, January 10; Baltimore, January 11; Washington, January 12, and Boston, January 16.

Simonson Concert.—An orchestral concert will be given in Carnegie Hall on January 15, at which Frida Simonson, the child pianist, and Juanito Manen, the boy violinist, will appear, assisted by Miss Marie Barnard and the New York Symphony Orchestra, under the direction of Walter Damrosch.

"Messiah."—An extra performance of Handel's "Messiah" will be given by the Oratorio Society, under Mr. Walter Damrosch, in Carnegie Hall, on Sunday evening, January 6, at 8 p. m. The soloists will be Mme. Lillian Nordica, Miss Carlotta Desvignes, Mr. Henderson and Mr. Ericson Bushnell.

The "Music Review" Suspended.—"The Music Review," of Chicago, ceased publication with the December issue. Mr. Cady, the editor, states that the reason for suspension was his inability to attend to both teaching and editorial duties. "The Music Review" will be missed.

The Powell Quartet.—The third concert of the Maud Powell Quartet will take place at Mendelssohn Glee Club Hall on Thursday evening, January 2. The program consists of Haydn's D major quartet, Bach's sonata in E major, No. 6, played by Miss Powell, and, with the assistance of Mr. Carl Reinecke, clarinetist, Brahms' quintet in B minor, op. 115.

Yaw.—Miss Yaw and her company have been giving concerts in New Orleans, December 26 and 29, Natchez, Miss., January 1, and will appear to-night at Vicksburg, Miss. Reports of the great interest in the phenomenal soprano are still coming in and crowded houses are the rule.

"The Messiah" at Dayton.—"The Messiah" was given on last Friday evening at Dayton, Ohio, by the Philharmonic Society of that city, under the direction of Mr. W. L. Blumenschen. The soloists were:

Mrs. Corinne Moore-Lawson, soprano; Miss Susan K. Rike, alto; Mr. Albert H. Morehead, tenor; Mr. Albert F. Maish, basso. Mr. Emil Zwissler, organist.

W. C. Carl's Engagement.—William C. Carl gave the final recital of his series at the First Presbyterian Church, New York, to an audience of 1,500 persons last Wednesday.

This evening Mr. Carl plays at the Peddie Memorial Church, Newark, N. J. (concert); to-morrow, Christ Church, Jersey City (four recitals this month); Drexel Institute, Philadelphia (recital); Scotch Presbyterian

Church, New York (organ opening, January 18); Fairmont Baptist Church, Newark, N. J. (recital). In addition Mr. Carl is now filling dates for his coming tour through the South. An engagement with the Symphony Society at Carnegie Hall has also been effected.

Death of a St. Paul Vocalist.—Miss Mary Perkins died December 19 at St. Luke's Hospital, in St. Paul, Minn., where she was well known in musical and social circles.

Pennsylvania Teachers.—The sixth annual convention of the Music Teachers' State Association was held December 26 at the Harrisburg Opera House. Governor Pattison delivered an address of welcome, which was responded to by the president of the association, Prof. J. H. Kurzenknebe, after which there was a piano and song recital. At 5 o'clock Governor and Mrs. Pattison gave an informal reception at the executive mansion. In the evening there was a concert, followed by a reception by the local chorus, which is composed of 800 voices.

A Thallon Musical.—A New Year's morning musical was given by Mr. Robert Thallon at his residence, No. 900 St. Marks avenue, Brooklyn. The program, which was interesting, follows:

Concerto, D minor, three pianos.....Bach
 Misses Mase, A. and J. Hodgson.
 Violin solo, "Largo".....Händel
 Mr. Venth.
 Tenor solo, "Salve Dimora," from "Faust".....Gounod
 Mr. Phillips.
 Adagio, from the "Septet".....Beethoven
 Two pianos, eight hands and organ.
 Soprano solo, "The Song That Reached My Heart".....Jordan
 Hazel Coppins.
 Violin solos—
 Romanza, F major (MS.).....Thallon
 "Scotch Rhapsody".....Venth
 Tenor solo, "I Heard the Brook in Summer" (MS.).....Thallon
 Overture, "The Merry Wives of Windsor".....Nicolai
 Three pianos and organ.

An Autoharp Triumph.—The autoharp made its initial bow in church music on Christmas Day at the celebration of mass at the Church of Our Lady of Mount Carmel in New York. The autoharp used was the large "Concert" style, and from it excellent results were obtained. It was under the manipulation of Mr. Louis Melcher. The mass was Mercadante's in B flat major. This was the program:

Processional, "Adeste Fideles," arranged by Novello.
 Postlude, "War March," by Mendelssohn.
 Trio for autoharp, violin and cello.
 Mr. Louis Melcher, Mr. L. Ph. Koch and Mr. Hans Kronold.
 The quartet consisted of Miss A. V. Donohoe, soprano; Mrs. W. D. Halpine, alto; Mr. J. E. Gafney, tenor; Mr. H. Weinstein, baritone.

Pupils of Jennie Franko Will Play.—There will be a concert given on the 12th inst. at Steinway Hall by the pupils of Jennie Franko, the well-known violinist.

A Gregory Concert.—Mr. John E. Gregory, a pupil of J. F. Von der Heide, gave a concert in Newark at the Essex Lyceum. The local papers made many favorable comments on his voice and excellent interpretation. One, the Newark "Call," made the following remarks on the concert:

Mr. John E. Gregory gave a concert in Essex Lyceum on Friday evening to a select audience. He sang several songs, and had the assistance of Miss Nina Rathbone, soprano; Mr. William R. Williams, tenor; Miss Dora Valesca Becker, violinist, and Miss Jessie Bernd, accompanist. The program was an attractive one, and every performer was given liberal applause. Mr. Gregory and Mr. Williams had to sing additional songs.

Mr. Gregory has a fine bass voice, rich and warm, and sang with sympathetic expression. His first number was a pair of songs, "The Old Stone Wall," by Schaecker, and "The Wanderer," by Schubert. Other songs by Mr. Gregory were the recitative and aria, "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba"; "Who is Sylvia?" by Schubert; "Ein Ton," by Cornelius, and "Bedouin Love Song," by Buck. All of these he delivered in a manly and impressive manner, showing not only good voice, but also good training and an intelligent appreciation. Miss Rathbone sang an aria by Gounod and a song by Leoncavallo in a spirited and dramatic style. Mr. Williams sang Mascheroni's "For All Eternity," and "Good-by, Fond Heart, Farewell" on a recall. Miss Becker played three violin solos in a finished manner and in brilliant style. Miss Jessie Bernd was efficient in her work of accompanying.

Charlotte Maconda.—Miss Charlotte Maconda, one of Señor and Mme. Serrano's pupils, made her first appearance in Albany last week at the initial concert of the Albany Musical Association. She made a very decided and favorable impression, receiving hearty indorsement from the press and public. The Albany "Argus" of December 20, says:

Miss Charlotte Maconda's first solo was the polonaise from Ambroise Thomas' opera "Mignon," in which she displayed a voice of great power and excellent technic. Her cadenzas were well performed. She responded to an encore with a slumber song.

The Tombs Concert.—The annual New Year's concert at the Tombs for the edification of the unfortunates there took place yesterday, and Mrs. A. C. Taylor, Mrs. M. A. Studwell and Mrs. Beekman de Peyster were identified with its success. Besides Mrs. Taylor the artists who assisted were Miss Mabel Stillman, Miss S. Louise Tooker, Miss Mabel Grace Hall, Mr. Carl Odell, Mr. H. T. Burleigh, August Beringer, W. J. Daly and Emil Adolph.

A Serrano Pupil.—Miss Karzia Kotnowska gave a dinner at her home in Tremont, last Saturday evening, in honor of Jean and Edouard de Reszke, Miss Mira Heller

and Señor and Mme. de Serrano, her teachers. Miss Kotnowska sang at the request of the guests, and received praise for her style and method. Mme. de Serrano sang "Variations," by Proch, and Jean de Reszke was particularly profuse in his compliments on the method displayed by her. Mme. de Serrano has every reason to be proud of such praise. It was only last year that Mme. Patti paid her a similar compliment at a dinner given at the Windsor Hotel, and commendation from the two foremost artists in the world certainly is something to be proud of.

Ellen Beach Yaw.—Miss Yaw and her company will appear in Jackson, Miss., January 3; Selma, Ala., January 5; Montgomery, Ala., January 7; Tuscaloosa, Ala., January 14; Birmingham, Ala., January 15; Mobile, Ala., January 16; Meridian, Miss., January 17; Pensacola, Fla., January 18.

Miss Stevens.—Ellen R. Stevens, a young and promising soprano, sang in Hasbrouck Heights, N. J., last Christmas night. She is the daughter of Mr. Frank R. Stevens, with Harry Coleman, of Philadelphia.

American Bells for Buenos Ayres.—A Baltimore company has ready for shipment a fine chime of three bells to be placed in the tower of the Church of the Passionist Fathers at Buenos Ayres, Argentine Republic, South America. The largest is 53 inches in diameter at the mouth, and weighs 4,500 pounds. The others weigh 2,000 and 1,000 pounds, respectively. They are tuned to produce the first, third and fifth tones of the scale of E flat, producing perfect harmony. The bells are a gift to the Buenos Ayres church by Mrs. Anne Kearney de Gahan, a wealthy widow of the Argentine capital. The largest bell bears the following inscription:

"In honor of the Archangel St. Michael, by Mrs. Anne Kearney de Gahan, as a memorial of her deceased husband, Thomas Gahan. 'Come let us praise the Lord with joy.'—Psalm XCIV."

The inscription on the second largest is:

"In honor of St. Joseph, by Mrs. Anne Kearney de Gahan. 'Let us come before his presence with thanksgiving.'—Psalm XCIV."

The smallest bell is inscribed:

"In honor of St. Paul of the Cross, by Mrs. Anne Kearney de Gahan, as a memorial of her deceased daughter, Bridget Gahan de Browne. 'Bring ye to the Lord glory and honor.'—Psalm XCV."—The "Baltimore American."

Kutscherra.—Elsa Kutscherra, the soprano, has returned from a successful Western concert tour, and is to appear in concerts in New York prior to the opening of the German opera season, when she will be heard in leading rôles in Wagner operas.

Sioux City Elections.—At a business meeting of the Beethoven Club in Sioux City, Ia., the following officers were elected: President, Miss Florence Lewis; vice-president, Mrs. D. P. Magner; secretary and treasurer, Miss Dora Butler.

Fannie Hirsch.—Fannie Hirsch, the soprano, has sung this winter at a number of concerts in this and neighboring cities. The recent press notices on her appearance with the Hoboken Quartet Club state that "Miss Fannie Hirsch received an ovation and a handsome bunch of orchids," and that "her powerful voice and excellent vocalization was evidenced in the several songs she rendered, especially in the encore of Schubert's sympathetic 'Adieu.' Miss Hirsch will be heard this season in oratorio.

Powell-Hoffman.—Maud Powell and Richard Hoffman played Beethoven's sonatas for violin and piano last Sunday afternoon, December 30. The program will be repeated January 6 and January 13 at the house of Mrs. W. H. Draper, 19 East Forty-seventh street, New York.

Richard T. Percy.—The third in Mr. Richard T. Percy's series of bi-weekly organ recitals will be given at the Marble Collegiate Church, corner Fifth avenue and Twenty-ninth street, New York, to-morrow afternoon at 4 o'clock. The assisting artists will be Emma Mueller, contralto; George De Voll, tenor, and Otto D. Binger, cellist.

Carl Ziegfeld Marries.—The marriage of Miss Edith Mabel England and Carl Ziegfeld will be solemnized Thursday, January 10, at noon, at the Leavitt Street Congregational Church. Rev. Dr. H. W. Thomas officiating. The wedding will be private, owing to illness in the bride's family. Miss England is the daughter of Mr. and Mrs. William R. England, 715 Washington boulevard. Mr. Ziegfeld is the second son of Dr. and Mrs. F. Ziegfeld, the former the president of the Chicago Musical College. After the ceremony there will be a gathering of the two families at the home of Dr. and Mrs. Ziegfeld.—Chicago Exchange.

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NOTICE.

New subscribers to insure prompt delivery of **THE MUSICAL COURIER** should remit the amount of their subscription with the order.

ON account of the holidays the "Wolfsohn Musical Items" are omitted this week.

THE Comstock-Cheney Company's factories at Ivoryton, Conn., where piano keyboards and actions are made, are at present among the very busiest plants in the musical industry line.

IN a quiet, unobtrusive way, always making friends, seldom enemies, the Kranich & Bach piano is steadily gaining additional prestige. The work done for this instrument on the road during the late panic is now showing wonderful results. The concern is in a very vigorous condition, the result of prosperous business.

ASTRONOMERS every now and then report the discovery of new stars. We may as well report a new Starr piano, made at Richmond, Ind., in place of the old Starr formerly made there in the old factory destroyed by fire a year ago. The new Starr piano made in the new Starr factory is far in advance of any former product of the concern.

THE fame of the Wissner concert grand piano is constantly increasing. No week goes by without the announcement of some new plan of Mr. Wissner; as soon as one success is recorded another is planned for. That's the way to do it. The great work done for the Wissner piano in Brooklyn alone is showing wonderful results in Mr. Wissner's holiday trade—a trade splendid in proportions. What will the next year do for the Wissner piano?

MR. GEO. P. BENT, of Chicago, has been engaged for years past in the effort to ascertain whether the piano trade will appreciate improvement and advancement in the character of a piano product. He has been making his pianos better and better, and he has discovered by this time that the great retail piano trade, the element that absorbs pianos, as it were, is not deaf to tone qualities nor obtuse to other qualities in piano building. Mr. Bent has learned this and it proves again that it is not difficult to raise the grade of pianos.

THE very manner in which Vose & Sons, of Boston, do business, their principles of conduct and their methods assure to them a good statement of the business; of 1894. They are conducting a thoroughly legitimate trade, and they can afford to reject many propositions which would appear tempting to others, simply because they are convinced of the staple value of the Vose piano. It has a definite, ascertainable value in many sections of the country, and its position is fixed and assured, and hence there is no necessity to enter into any schemes to dispose of it. As we said, it is a staple.

IF you want to see pianos sell, if you want to see old customers buy instruments for their grown up children, if you want to listen to gratified patrons, if you want to see good substantial cash sales, just drop in on Mr. Samuel Hazelton. You will see it all there.

IN these days of concert grand piano discussion we should like to call the attention of the trade and the musical profession to the [Kimball] concert grand played in concerts by Emil Liebling. That is a concert grand on which an artist can make a reputation.

ALFRED DOLGE & SON are about to make another move with the Autoharp which will cause it to be more widely known. Brains have been applied to the pushing of this instrument, and the results for 1894 were eminently satisfactory. During the present year several important things will be announced, the publication of which will cause this now popular instrument to take another upward bound in the estimation not only of the people but of educated musicians.

THAT WALL.

THERE is a rank un-American injustice in the continuation of a false trade sentiment which attributes to the past such influence that prevent the young men of the present to see a future for themselves in the piano trade. If the sentiment were true the "gates of hell" could not prevail against it, but it is false, rotten, contrary to the facts, contrary to truth, and it must go. Public opinion is against it, and that is sufficient to destroy it.

"Oh, what use is there for the A. B. Chase Company to make such a fine piano? They cannot get over that wall of prejudice"—says someone all the time. By this is meant the sentimental wall of the four or five old so-called leaders. But we say there is use. The facts are now going to demonstrate it.

"You just watch. Blasius is making a splendid piano, but those people will not overcome the prejudice." Yes they will; let them keep up the standard and if they do, with the aid of **THE MUSICAL COURIER**, which is brushing aside all this sentimental rubbish, they will get their recognition.

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Well, just watch and see if it has not already done so. Such a beautiful instrument, placed next to the old, defunct, dead tone and touch of the rusty past with its unjust claims, is sure to appeal successfully to American theories and business as well as musical principles.

"Why should Briggs make such efforts? The wall of the old leaders stands as a constant impediment before that piano." We do not believe it, and one or two more years—say the end of 1896—will prove that there is nothing more in the rotten myth.

"Shaw, Shaw, great piano; splendid upright; fine grand, but what's the use?" Well, just give a little more time for fermentation of ideas, and it will be found that there is use in making fine pianos in the

United States, even if your name is not fifty years before the public.

Hats off to all the great old makers of pianos! To those who have kept step with the tonal and mechanical progress of the age, hats off! But those who have not understood what is needed, those who refuse to accept the advice and suggestions of honest criticisms, can no longer be permitted to point to their record of the past as the reason for further support, nor can it be permitted that their reputations should blast the hopes and ambitions of the younger element of American piano manufacturers, who are now making better pianos than the others.

Take Mason & Hamlin pianos of to-day. Dare anyone who desires to be respected as an expert deny that these instruments are really superb? Certainly not. Why then not place them in the category ahead of the fossils? We shall do it because it is right and proper and just that it be done.

The time has come to destroy this canker of the piano trade. Give the deserving young piano man of America a chance. Don't keep him in the background simply and merely because at one time many years ago certain firms made fine pianos. Their pianos must stand the test of comparison on merit only, and the name must be put aside, for in some cases that name is no longer a guarantee of merit.

Give the young man a chance. **THE MUSICAL COURIER** is doing it, and it makes an awakening in the piano trade and better pianos in the future than ever before.

THE business of the Richardson Piano Case Company, of Leominster, Mass., has grown wonderfully. The cases made by this concern are furnished to-day to many manufacturers who are desirous of improving the tone of their instruments and who realize that a substantial foundation—a case—is necessary to the fulfillment of their wishes.

IN spite of the general depression Mr. F. G. Smith contends that the year 1894 was a good one with him. All of his many stores, and their names are legion, did business, and the net result was profitable. Mr. Smith claims to have solved the branch store idea, and the results he has achieved show that he can do nicely with a lot of stores even in one town. He has six in Brooklyn alone, and if they did not pay he is just the man who would diminish the number. Aside from piano manufacture, the Leominster case factory is a factor in the net results—a factor not to be despised, too. "Twas a good year," says Mr. Smith, and he should know.

SEVERAL weeks ago we made mention that a large Western music house wanted a high grade manager for its retail trade, of which in our opinion there were only four in the United States eligible. The Chicago Cottage Organ Company is to be congratulated on having secured one of this "Big Four" in the person of Mr. W. B. Price, who May 1, 1895, is to assume entire charge and management of its retail business in Chicago. Mr. Price is of the new school type of business men, and it is to be expected that the retail piano business in Chicago will strike even a livelier gait than heretofore. Mr. Price leaves the W. W. Kimball Company with its best wishes, and the kindest feeling exists on both sides.

CRITICISING KNABE.

Piano Not Satisfactory.

Boston "Herald," December 29.

Mr. Stavenhagen is another blond pianist, but one who looks as unlike an artist as if he was a prosperous young lawyer belonging to half the best clubs in town. But how he can play! So effortless was the performance Thursday night many of his auditors were inclined to think less of him than they should, but the abiding beauty of his work comes to one in thinking of it after it is over. There was, however, something missed from his beautiful playing, which had nothing whatever to do with his head, heart or fingers, and that something the audience soon discovered for itself. It had no bearing on that cold, barren stage, nor in the dignified, polished manner of the artist, and the marvel of it is he was able to triumph so heavily handicapped.

Cincinnati "Times-Star," December 22.

Mr. Bernhard Stavenhagen, the pianist, made his American debut at Carnegie Hall the other night with Master Jean Gerardy, the marvelous young 'cellist. Stavenhagen was not a disappointment. In addition to brilliant technical accomplishments he is a thoughtful, even emotional player. It must be confessed, however, that the wonderful limpid touch we have heard so much of was not in evidence. Perhaps the piano was to blame.

New York "Evening Post," December 13.

One thing, however, must be said now. Mr. Stavenhagen was hampered by the choice of an inferior instrument. Foreign critics speak above all things of his beautiful tone and the hundred nuances of his touch; of this important element of pianism one could not judge last evening, as he had a piano without a soul, a piano whose short, hard tones had no singing and carrying qualities. It was sensuous beauty that was lacking in his playing, and the sensuous beauty and orchestral richness of his tone are precisely what his foreign critics have most praised him for.

New York "Sun," December 19.

Stavenhagen is, however, terribly handicapped in the latter quality, production of different changes of tone, by a piano utterly inadequate to the demands of a concert room or of a virtuoso. There is no resonance in the instrument, and the action is both shallow and disobedient. Under such circumstances it is quite impossible that the artist should feel at ease or do himself justice. In the last compositions he was apparently most perfectly in his element, the Twelfth Rhapsody especially proving a magnificent piece of brilliant playing in spite of every drawback caused by a lack of strength and sonority in the piano. It is difficult to rate him absolutely while he is contending with unpropitious surroundings.

Harry Freund's Weekly, December 19.

A well-known artist from Europe was heard in public some days ago, and used at his performance a concert grand which, by reason of its lack of tone quality, proved a detriment to the player and greatly hampered his performance. When a manufacturer is responsible for the use of his piano in public and criticism is invited, such opinion can only be founded upon the impression made on the critic by the instrument used. In this instance we refer to Mr. Bernhard Stavenhagen's use of the Knabe piano at Carnegie Hall on the evening of the 19th inst. The artist possesses great talent and remarkable technical execution, but was heard to much disadvantage owing to the "woody" tone of the piano, which proved a serious obstacle to his interpretations.

Philadelphia "Call," December 18.

The rather poor instrument at his command.

Philadelphia "Telegraph," December 18.

The pianist was compelled to use an instrument of indifferent quality.

Philadelphia "Record," December 18.

The piano used was not responsive to all the demands made upon it.

Philadelphia "North American," December 18.

He was embarrassed by a lack of proper facilities and was placed at a disadvantage by the wretched character of the instrument provided for his use.

HERE are nine papers outside of this publication unanimously, although unconsciously, indorsing the position taken in this paper regarding the Knabe piano, and some of them among the greatest papers in the United States. It does seem as if something should be accomplished when public opinion manifests itself so emphatically and so vigorously. The firm of Wm. Knabe & Co. should feel itself flattered that such attention is paid to its product; any less known house would have been dismissed without more than a complete reprimand; but Wm. Knabe & Co., being one of the oldest, one of the most respected and one of the most venerated of the old line of piano houses, finds itself treated with the greatest circumspection and a full recognition of the importance of its position.

Good Examples.

It may be taken for granted that the various grand pianos played by Stavenhagen were the very best examples of the Knabe factory. Mr. Stavenhagen made the selections himself, aided by the house, and certainly he and those who helped him in this task selected the latest and best specimens. There should consequently be no hesitation on the part of the firm to see to it at once that remedies be applied without

delay to produce different pianos. If the above criticisms and those of such an acknowledged expert authority as THE MUSICAL COURIER, whose favorable criticisms are always quoted with gusto, and the value of whose unfavorable criticisms thereby directly acknowledged—if these criticisms are worth anything to the competitors of Wm. Knabe & Co. they should certainly become much more valuable to that firm; and that they are worth something must be acknowledged, if for no other reason than the fact that they represent the latest intelligence on the subject.

Certainly there is no one so absurd, so foolish as to attribute these criticisms to an animus. Who is there that has any but the very best of feeling toward the Knabe house? The members of that firm have no personal enemies; the house itself is not aggressive; the firm does not court opposition. It is, in fact, one of the most peaceably inclined and modest concerns in the trade. What kind of animus could, therefore, dictate these criticisms? A stupid idea to attribute animus.

Inspiration! Who would inspire a critic to write a false criticism on the Knabe piano? Who could afford to do it? Who could assume such an attitude toward the critic?

Why not credit these critics with as much honesty as the Knabe agent possesses who writes to the firm criticising the Knabe piano? He is looked upon as an honest man, although he is surely interested. His motives are not impugned. He is not supposed to be inspired by someone. We know of Knabe agents who have complained in the very same strain as these critics complain, and if their advice had been heeded years ago it is very probable that the above criticisms would never have appeared. The critic who is not interested one way or the other in the future of the Knabe piano, who cares not whether it remains as it is or it improves, should at least be credited with as much purity of motive as the interested, criticising agent who is selling Knabe pianos, and who has an interest in their improvement.

Nay, even the competitor should be listened to respectfully when he criticises, for certainly it is not to his advantage to have the Knabe piano improved. He would like to see it remain just as it now is, and when he criticises it is merely the spontaneous explosion of an honest human sentiment rather distantly removed from the piano business.

Why not invite criticism, and why impugn it when it comes as an irresistible impulse? Criticism is the only medicine that can cure bad pianos. Wm. Knabe & Co. can get all the praise they want at so much a line, but criticism such as the above cannot be bought either by Wm. Knabe & Co. or any competitor of the house.

The Late Mr. Knabe.

The estate of the late Ernest J. Knabe is valued at \$271,636.76, as shown by the administration account filled by the executors, Ernest J. Knabe, Jr., and Wm. Knabe, in the Orphans' Court at Baltimore. The payments and disbursements were \$12,643.39. Mr. Knabe's two sons, who are the executors of his will, receive the balance of his estate, amounting to \$258,993.37. This does not include large blocks of real estate owned by Mr. Knabe, but it is probable that his interests in the corporation are included in the account.

This would then signify that the two sons of the late Ernest J. Knabe have a minority interest only in the one million dollar stock company, and that the reports lately circulating crediting Mr. Charles Keidel with the virtual ownership of the concern are true. Under these circumstances the two young men have no voice whatever in the direction of the affairs of the Knabe house, Mr. Keidel being supreme. Whether he will continue to make the same kind of Knabe pianos remains to be seen; if he does the position in the list of leaders, now lost, can never be regained, even if he had ten million dollars behind him to do it. It is not money that gets or begets leadership in the piano world; it is the piano.

Added Another Floor.

THE ELIAS HOWE COMPANY has taken the first floor of the building 88 Court street, Boston, thus making three floors which it occupies. The first floor is devoted to salesrooms, publication and string departments. The company's business constantly increased during 1894 in an eminently satisfactory manner. The company handles almost every known instrument and its collection of 1,000 old and rare violins, violas, cellos and double basses is probably the finest in the country.

RETROSPECT.

THE year now closed was not eventful for the piano, organ and music trades, and in the annals of the business it will not mark any particular affairs of great moment. Its record is better than was surmised at its beginning, for it was not until late in its period that trade revived sufficiently to average it up somewhere near the years prior to the late panic.

The total amount of real business done in 1894 falls far below 1892, and yet in comparison with 1893 it was a reassuring year that ended in a considerable demand and aroused a feeling that forbodes good for the new year. It is probable that the output of pianos and organs this year will surpass the quantity produced in 1894; but unless something unforeseen occurs the output will not reach that of the rather brilliant year of 1892.

Three of the best known men associated with the trade of this city and country passed away—Ernest J. Knabe, Jacques Bach and John Jacob Decker—but their impress upon the institutions with which their names were associated will remain for a long time to come. They were among the pioneers of the active period of the piano manufacturing business. Another who died—Mr. Henry Wegman—was a forerunner of the system that planted piano factories in the smaller cities.

The past year will also be known as the period when the lowest grade of pianos ever made in this country was launched in wholesale quantities. Whether this was the result of the crisis or the response to a legitimate demand for that class of goods remains to be seen. We do not believe a steady call for such goods can be created. We do not believe these pianos came in response to any spontaneous demand.

Another phenomenon to be credited to the year is the first earnest appearance in the piano line of the Department store. Whether this new departure can be maintained depends much upon the attitude of the more important local dealers. It is an open, a debatable question regarding which no safe predictions can be made.

The loss of prestige sustained by one of the old line of leaders through the exhibition of concert grands that were without artistic merit, and the consequent breach in the traditional opinion that the leaders of the piano trade were invulnerable, is one of the events of the past year which will have a tremendous influence upon the destinies of a half dozen firms who are prepared now to assume their proper place in the category of American piano manufacturers. This was one of the great events of the year.

Music trade journalism flourished during 1894, and the relative position of all the papers has not been changed to any perceptible degree. The remarkable enterprise of this paper in publishing a European edition of 218 pages was the event of the year in that direction. Most of the papers have made money in a fair degree; some more than others; but the total amount of business done by all the other music trade papers in 1894 does not approach one-third of the business of THE MUSICAL COURIER for the year. A more elevated tone is necessary to make most, if not all, of our distinguished contemporaries acceptable to the people interested in music and in musical instruments, in addition to the necessity of some evidence that they actually, really know what they are writing about. That they will retain their present patronage and do a little more even is not doubted, but none of them can ever aspire to a position similar to the one occupied by this paper unless they revolutionize their unwholesome methods of abuse and slander, which certainly have thus far constantly been driving them farther in the rear in any competitive race with this paper.

As far as THE MUSICAL COURIER Co. is concerned, it will publish more than one million copies in 1895. All the plans have been perfected for the placing of these papers, as everything done under these auspices is systematic, journalistic and businesslike.

This number of the paper is No. 1 of Vol. XXX., and begins the sixteenth year of the publication.

105 Pianos in December.

ONE hundred and five pianos sold by one man at retail during December, 1894, is the record of Mr. Mark Mayer, of Otto Wissner's Brooklyn forces. This was done by a man 20 per cent. behind other men in regard to faculties. Other salesmen have five senses; this man has but four, being deprived of sight. Yet it is a record any man might be proud of.

RATES ADVANCED.

A LARGELY circulated paper conducted on legitimate journalistic business principles must charge for circulation in addition to charges for space. There are in this paper now as advertisers a large number of firms who began to take space as far back as ten or fifteen years and others from six to eight years ago, at rates which were in conformity with the paper's circulation in those days. It is impossible to continue the publication of these cards at the old rates, now that the circulation has grown far beyond the figures on the basis of which the cards were accepted.

Rates must now conform with the new printed prices on the editorial page, and bills will be submitted on that basis hereafter on all new contracts.

Old advertisers will be informed in writing, and although we shall regret to lose any of them, we are compelled on business principles to advance the rates. Papers printing two to five thousand copies of small dimensions can accept small prices for large spaces; this paper cannot do so.

For value and influence there is no advertising medium in the music line to compare with THE MUSICAL COURIER, and hence all the progressive houses in the music line will continue to patronize this journal as they have in the past.

THE SMALL HOUSES.

THE failure of the Lawrence & Son Piano Company, of Marietta, Ohio, announced last week, prompts some reflections on the fate of the small piano manufacturing houses. What are the prospects of a score of small piano manufacturers who are at present engaged in meeting the tremendously active competition of the great producers? How are they to exist under such crushing competition?

There are a number of small makers who are now occupied in an apparently successful struggle toward development; they are men who see the trend of events and who appreciate proper criticism and accept judicious advice, and they have ample capital to adopt progressive ideas. They are also sufficiently broad minded to fall into line and follow modern piano methods.

Another class is represented by small manufacturers of limited means, who cannot give extended and extensive credits; who fear risks; who are not able to produce pianos at prices to meet competition, and who are not able to expand their output. This class must inevitably go to the wall just as the Lawrence concern did; there is absolutely no help for them.

It is not a question of merit in the pianos; not a question of good or bad business judgment; not a question of enterprise. With them it is a question of capital and credit, and without these this class of makers cannot give credits and cannot compete in manufacturing instruments.

It seems to us now as if Boston did not contain one of this class of makers. There are a few very small concerns there, but they hardly deserve the name of piano manufacturers outside of its mere technical application. New York contains about eight or ten piano manufacturers who, in our opinion, are doomed. We see no prospect at all that can deliver them from this fatal absorption.

Chicago has a few small concerns that are helpless in this struggle against the inevitable, and the city of Philadelphia has a few who will make pianos only for the retail trade of that vicinity.

In the smaller cities there are a half dozen concerns that are absolutely hopeless in their position as competitors. They cannot succeed under present conditions. Some of them are producing 100 to 250 pianos each a year, and that is not a sufficient number to make a profit to meet ends.

That is the situation now in the beginning of the year, and it will be much worse at the end. But in addition to these small makers there are also a few large makers who had reached a point in 1892 which can never again be attained by them. Their methods of business are "unpianolike," to coin a phrase; they are not in touch with the methods of the 1895 piano trade, and they will decrease and become more diminutive as time passes, and in consequence they will cut a still smaller figure at the end of this year than they do to-day.

Although in many respects they are in a similar

position to that occupied by the small disintegrating houses, but in one particular respect they differ. While the small firms most obediently follow the course laid out for them, these large retrograding houses are responsible for their own annihilation.

CONCENTRATION.

ABOUT a year ago a scheme was proposed to the leading piano manufacturers—a great, comprehensive and far-reaching scheme looking toward the concentration of the piano manufacturing business of the East and West under one vast corporation, which would be enabled to produce instruments of the same quality as now made for less money, and handle them more expeditiously, and under such advanced principles that the trade must necessarily have expanded and increased more rapidly than it now can. The scheme, as we will call it, was looked upon most favorably by many of the best minds of the trade while others, influenced by individual theories or the ideas of a traditional force, of which they are unconscious atoms, refused to appreciate the tremendous vitality of the plan.

And it is vital to-day. It cannot be ignored that the very principle for which those interested in the scheme were contending, the principle of concentration, is actively at work to-day in the music trade, performing its function regardless of individuals or their efforts to the contrary. In fact opposition to it is from the very nature of things fallacious.

We shall see during this year the practical retirement from active business of a number of firms who, in their methods, are ignoring this vital principle of trade in this age; their attempts at isolation based upon the view of an impregnable name or reputation will prove futile, and it is also proper to admit that they are incurable, but that will not prevent them from disappearing gradually from the trade horizon.

No great feats can now be accomplished without co-operation. Not even can a newspaper, depending as such enterprises formerly did on a few men only, now become of any consequence unless it is based upon a broad, co-operative plan in which the individual sinks into the general mass of co-operators. And so it is in the piano and organ trade.

How are the great quantities of instruments now sold, the ponderous bulk? About eight firms sell more than one-third of all the pianos manufactured in this country and nearly one-half of the organs made. Just let us consider this carefully. Eight firms sell more than one-third of the total output of pianos. These firms did not sell one-fifth before the panic; they now sell over one-third of the annual output, and by the end of 1895 they will directly handle over one-half of all the pianos made.

Is this not a remarkable manifestation of an inexorable law of trade? Is it not an indication of the progress and tendency of events? There is one man in the trade—Mr. Thos. F. Scanlan—who has not only foreseen this (and so have others), but he has not hesitated to point to it as the best evidence of the final outcome of trade affairs, viz., the concentration of large firms and the absorption of the small

and apparently helpless houses, whose condition drives them out of the zone of competition.

The handling of great quantities of goods under one management reduces the cost of handling. Those who are not organized to handle goods similarly cannot compete. It is simply a natural law.

Everything else being equal, a manufacturer making 1,000 pianos a year can make each piano cheaper than another making 500 a year. It is simply a natural law, and so it is displaying itself to our intelligence in the development of the large houses who are handling the bulk of pianos and organs made in the United States. It is all a question of facilities, facilities, facilities; and the parties who attempted to promote the great piano consolidation pointed to the facilities it would offer, and that was true, and is true to-day.

It is so with the music papers. An advertiser can make terms with this paper for the sudden distribution next week of 100,000 copies of THE MUSICAL COURIER, and the order would not produce a ripple. With the other papers it would require months to do this; with most of them it could not be done at all; it is a question of facilities.

A Courteous Letter.

JOHN KIMBERLY BEACH, Counsellor at Law,
No. 9 Law Chambers,
NEW HAVEN, December 28, 1894.

To The Musical Courier Company, and to Marc A. Blumenberg, Editor in Chief, 19 Union Square, New York City:

ACTING on behalf of Mr. Morris Steinert, I request that THE MUSICAL COURIER Company will promptly publish or cause to be published in THE MUSICAL COURIER a retraction of and an apology for the articles hereinafter specified. The retraction asked for is one which must come squarely to the admission that each and all of the injurious allegations of fact contained in the articles specified, whether directly or indirectly stated, are false; and the apology must be ample and unqualified. Mr. Steinert will, of course, require that the retraction be editorially expressed and published, with the same prominence of type and head lines as the articles complained of.

I also request that THE MUSICAL COURIER Company should advise me at once whether or not it is prepared to make such a retraction and apology, and notify you that any delay in answering this letter will be treated as equivalent to an intimation that it is not prepared to do so.

The articles referred to are as follows:

In the issue of November 28, on page 38, an article headed:

"Important Change."

In the same issue, an article on page 46, headed:

"A Novel Suit at Law."

In the issue of December 5, on page 34D, under the general head of "Musical Instruments," the fifth item in the first column and the last item on the page.

In the same issue, on pages 86 and 87, an article headed:

"No Steinway."

In the issue of December 12, on page 34G, an article headed:

"Annihilation of Credit."

(Signed)

JOHN K. BEACH.

A courteous letter like the above deserves the attention we give it in publishing it.

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ANNUAL MEETINGS OF STOCK COMPANIES.

Vose & Sons Piano Co.	First Monday in June.
Weaver Organ and Piano Co.	Third Thursday in September
Hallet & Davis Co.	Third Monday in July.
Ivers & Pond Piano Co.	First Monday in February.
Davenport & Treacy Co.	First Monday in May.
Steinway & Sons.	First Monday in April.
Bollman Brothers Co.	Third Friday in January.
Lyon, Potter & Co.	First Monday in February.
Colby Piano Co.	Second Monday in August.
Story & Clark Organ Co.	First Monday in February.
Sterling Co.	Third Tuesday in August.
Briggs Piano Co.	Third Wednesday in April.
Wilcox & White Organ Co.	Fourth Monday in January.
Loring & Blake Organ Co.	Third Thursday in January.
Brown & Simpson Co.	Third Tuesday in January.
M. Steinert & Sons Co.	First week in March.
Music Hall Co.	Second Wednesday in May.
Gildemeester & Kroeger.	First Monday in February.
Brookport Piano Co.	First Thursday in May.
Farrand & Votey Organ Co.	Fourth Thursday in January.
Weber Piano Co.	Third Wednesday in July.
Jesse French Piano and Organ Co.	Second Monday in October.
Starr Piano Co.	Wednesday following second Monday of April.
MUSICAL COURIER Co.	First Wednesday in January.
Geo. Steck & Co.	January, no special date.
Estey Organ Co.	Second Monday in January.
Mason & Hamlin Organ Co.	Last Wednesday in January.
The Everett Piano Co.	Third Tuesday in February.
A. B. Chase Co.	January 14.
W. W. Kimball Co.	January 14.
Hollenberg Music Co.	January 8.
McCammon Piano Co.	First Tuesday after first Monday in January.
Estey Piano Co.	January 4.
Howard, Farwell & Co.	Third Thursday of March.
Prescott Piano Co.	January 28.
Kranich & Bach.	Second Tuesday in February.
Chicago Cottage Organ Co.	January 14.
Conover Piano Co.	January 14.
Æolian Organ Co.	Last week in July.
Tway Piano Co.	First Wednesday in June.
John Church Co.	February 20.
Foster & Co.	First Monday in April.
Stuyvesant Piano Co.	May 1.
N. Stetson & Co.	January 27.
Blasius Piano Co.	December 17.
B. Shoninger.	Third Wednesday in April.
Wegman Piano Co.	January 10.
Behr Brothers & Co.	First Wednesday in February.
A. M. McPhail Piano Co.	Third Tuesday in February.
Waterloo Organ Co.	Second Thursday in January.
Behning Piano Co.	January 17.
E. P. Carpenter Co.	January 15.
Mehlin Piano Co.	First Tuesday in April.
Schaff Brothers Co.	First Tuesday in February.
The Baldwin Piano Co.	First Thursday in January.
The Manufacturers' Piano Co.	Second Thursday in August.
Julius Bauer & Co.	Fourth Saturday in January.
Steger & Co.	First Monday in February.
Lyon & Healy.	January 26.
Schubert Piano Co.	First Monday in March.
Wm. Knabe & Co.	March 1.
The Oliver Ditson Co.	Last Wednesday in February.
The Marshall & Wendell Piano Co.	Second Tuesday in February.
Shaw Piano Co.	Some time in July.
Chase Brothers.	Third Wednesday in January.
Pease Piano Co.	January 8.
Mason & Risch Vocalion Co., Limited.	Second Tuesday in April.
The Schaeffer Piano Co.	Second Tuesday in January.
The S. Brainard's Sons Co.	June 30.
Hamilton Organ Co.	First Tuesday in January.
The Regina Music Box Co.	Fourth Monday in March.
Comstock, Cheney & Co.	Second Wednesday in July.

—S. W. Kuepper has succeeded Brockett & Baker, music dealers, of Carthage, Mo.

—Wm. Sharp, a piano polisher, dropped dead from heart disease last Saturday in the warerooms of J. & C. Fischer, in New York. He left a widow and five children.

—Fred Brewer was arrested last week charged with retaining a portion of the proceeds of the sale of a piano intrusted to him by George E. Hedges, of Buffalo, N. Y.

—The petition of W. B. Miles to have \$2,500, now in the hands of the court, withheld from the Atlanta Piano Company, of Atlanta, Ga., pending an effort to indict the officers for perjury, has been denied.

—The Foley Piano Manufacturing Company, with a capital of \$300,000, has applied for a charter in Montreal, Que. The principal stockholders are Thomas Ferdinand Foley, Charles Desmarreau and Jean J. Beauchamp, of Montreal, and Theodore Nadeau and Charles P. Bennett, of Providence, R. I.

A NEW ERA.

BEGINNING with this first number of THE MUSICAL COURIER for 1895 it is well to look at the piano and organ trade situation, draw conclusions from facts and determine upon future actions. He who can best think, he who can reason out the future, he who possesses the ability to project great things with the added executive force to shape events that they shall meet his ends—the man who can best do these is the one to whom the world takes off its hat. This man must look squarely at the present situation. He must scrutinize it with a magnifying glass and if possible arrive at a proper analysis. That is the starting point which many men are enabled to reach. To advance farther many have not sufficient ability, or if they possess it they are procrastinators and themselves defeat further progress.

Look squarely at the present conditions. There is no standard of value in the piano and organ trade; no set rule, measure or weight by which the proper value of instruments, from an artistic standpoint, can be determined by others than experts; and, by the way, many piano makers are not experts and know little more about artistic qualities in pianos and organs than the most modest layman. This is an uncontroversial fact, or nearly every piano manufacturer would not believe that his instruments are the best made in the world. This great delusion, under which so many reputable manufacturers are laboring, is responsible, to a great extent, for the presence in the trade of so many makers of pianos of mediocre grade—manufacturers who struggle year after year making a few pianos annually when they would be manufacturing and marketing, and reaping the gains from a great business were their pianos as good as they believed.

The public knows merit when it sees it, even when piano manufacturers are blind to the defects in their product. This in no way refers to cabinet work, as that industry has fixed laws determining grades of excellence.

It is admitted that there are pianos made the merits of which entitle them to recognition by the musical world, but which are kept from their merited prominence by two reasons. The first of these reasons is incurable—the want of sufficient business ability in manufacturers. This class of manufacturers can be dismissed as unworthy of consideration. Those who loiter in it amount to little in the business world. In another class of manufacturers, whose prospects are no brighter, are those who believe they can continue to prosper on old names, reputation and other history. This condition of affairs is wrong, and THE MUSICAL COURIER will improve it.

Piano manufacturers cannot occupy high positions on account of the excellence of former products. A great and old name is a guarantee of value only when the instrument meets the requirements of correct artistic standards as applied by experts. To place a great old name on an inferior new instrument is not only an injustice to the old maker whose skill secured prestige for the instrument, but it is a deceit—an imposition on the person to whom the piano is sold.

The cure for this evil is the establishment of a standard of value which will be recognized by all to as great a degree as Brown & Sharp's gauge is recognized as the correct standard of the wire business, or as Haswell's figures are the basis of engineering calculation. THE MUSICAL COURIER will also establish this reform—not in a month; perhaps not in two years, but sooner or later this end will be attained, and scores of piano manufacturers will be set in their proper places where they best can do business.

Apart from an analysis of the piano business, the subject which chiefly interests the trade in general is a comparison of the antique methods of transacting business, and the new mode of procedure which is pushing the old-timers into the background. It is hardly necessary to mention the good old methods. They are nearly obliterated, and the only recollections of them are the cash and thirty days' payment provisions. But the methods of the past will come again! The year 1893 settled the "wild cat" business, and credits are again approaching a healthful state. A new basis for credit, whereby losses will be reduced, is again coming into vogue. When a man is scared within an inch of his life he is apt to remember the

cause and to steer clear of similar experiences in the future.

The placing of manufacturers in their proper positions will bring us nearer the commercial basis which is a part of the coming artistic standard. Men now on the road, salesmen of the old regime, who have only combinations in their heads, will soon retire. New men came to the front in 1893 and 1894, and they will push on during 1895, and others will make their appearance. At present many old towns with sleepy music houses have within them new men, who will give the old residuary legatee a lively race; perhaps galloping on, letting the slow one die in his sleep at the quarter post, unconscious that "the world do move," which is said to be the case by the Rev. Mr. Jasper, and which is believed to be true by several others. In the great territories controlled by Cincinnati and Chicago is the awakening to the new regime most apparent. In that field the greatest number of illustrations that the piano trade is returning to a commercial basis can be found.

The old traveler with plenty of time to spare and rolls of dollars to spend is giving place to travelers who have but little time to waste and who cut down their expense account. The new man may not know as much about trade combination as the veteran, but he probably has an element of common sense in his character which lets him beware of "combinations in the head."

The greater the progress in developing a commercial basis in the piano trade during 1895 the greater will be the amount of business transacted, and January 1, 1896, all lively business men who have pianos to sell, not to give away, will figure their gains, and be thankful that the time of many foolish practices in the piano trade is past.

Well! Well! Well!!!

IN Cresco, Pa., resides a negro 110 years old, who yet fiddles all night for merry dancers.

Unlike most violinists, he believes in new rather than old instruments, and would rather draw a bow across a highly polished new fiddle costing \$3 than across the most precious Strad.

He knows four tunes, and frequently plays two or three figures in a quadrille while loudly snoring.—Exchange.

A Famous Spinnet.

E. B. STERLING, a collector of rare coins, stamps and musical instruments, has at his home in Trenton, N. J., a spinnet upon which General Washington played after the capture of the Hessians at the battle of Trenton.

The instrument is well preserved, but has not been played upon in at least 50 years, and only a favored few of the collector's friends have ever seen it.

The spinnet occupies a room almost by itself and is highly prized by its owner, whose grandfather was an officer in the Continental army. The instrument occupied a place in General Rahl's headquarters at the time of his capture.

Another spinnet of the Revolutionary days can be seen at Washington's headquarters at Newburgh, N. Y., but it is not as fine a specimen as the one owned by Mr. Sterling.

A Human Violin.

ONE of the latest musical freaks in the dime museums is a skeleton whose ribs give forth musical sounds when a violin bow is drawn across them.

This freak is nearly 6 feet tall, weighs but 90 pounds, and is a fair musician. He does his own playing and says the tone of his ribs improves with age.

Trade Notes.

—A. G. Beattie, music dealer, of Columbia, Pa., has moved into more commodious quarters.

—Karn's Piano and Organ Company has opened a branch store in Ottawa, Ont. R. F. Langford is the manager.

—Dr. Joseph McNaughton has purchased the Hoffmiller music store, in Waupaca, from the assignee. The consideration was \$7,000.

—Henry Chapman and Francis H. Lawrence, of Boston, have opened a store for the sale of musical instruments in East Pepperell, Mass.

—Charles W. Leasure, music dealer, of Faribault, Minn., has assigned to E. N. Leaven. No statement of the liabilities and assets has been made.

—The plant of the Wagoner-French Organ Company, of Winchester, Ind., was burned December 22. The loss was \$10,000 and the insurance \$5,000.

—A. H. Bill, a dealer in musical instruments, of Edenville, N. Y., has been arrested for forging a note for \$1,900 which a local bank discounted. Bill drew only \$60 of the proceeds and this was recovered.

100,000 Readers a Week.

THIS paper is now read by 100,000 people every week. It does not appeal to an indiscriminate mass, but to a distinct and special class of readers, comprising on the average an intellectually higher grade of citizens and families than is reached by other publications.

There is not one man or woman in the musical higher life of America who is not a regular reader of this journal; there is not one man or woman interested in matters pertaining to the creation and commercial handling of musical instruments who does not read this paper with similar regularity.

It is admitted to be the most remarkable weekly publication in America and Europe to-day, and in addition to its home office here it has its own offices in Boston, Chicago, London, Berlin, Paris and Leipzig.

The circulation of the paper having increased to an extent far beyond the expectations of its advertisers, the expense of the publication having increased enormously, and the general influence of the paper having made it more valuable, it becomes essential to advance the rates of advertising from January 1. Due notice will be issued to individual advertisers, most of whom will naturally remain in these columns at higher rates, under the universal law of advertising, which makes high priced advertising in a largely circulating paper cheaper than cheap advertising in new, untried or small sheets conducted on speculative prospects and without capital to meet the emergencies and necessities of modern journalism.

Two Good Endorsements.

HERE are two good endorsements of Steck pianos—endorsements for merit, too:

MONMOUTH, Ill., December 19, 1894.

Messrs. Geo. Steck & Co., New York:

My father purchased the first Steck piano introduced into Albany, N. Y., over thirty years ago. After constant use in our family for about twenty years it was sold to a choral society and was pronounced a good instrument.

Nearly twelve years ago I purchased a Steck upright from Prof. S. H. Price, of our city, upon which my wife and daughters have practised and played ever since. It has cost me nothing for repairs, except for tuning, and so far as I can judge it is as strong and mellow in tone as when it was new, while it is in excellent condition in other respects. My experience with the Steck instruments has been so happy that I can give them my hearty recommendation.

Respectfully,
AMOS H. DEAR,
Pastor of Presbyterian Church,
Monmouth, Ill.

BENEVOLENT PROTECTIVE ORDER OF ELKS,
Etnia Lodge, No. 261,
ENNIS, TEX., July 23, 1894.

Geo. Steck & Co.:

GENTLEMEN—The Steck piano purchased through your agent, Mr. Wilkins, for our clubroom is giving all our friends great pleasure, and for action, touch and tone it beats all of them; and if at any time I can do you a service by my tongue or pen let me know.

Yours truly,
H. J. PERKINS, Secretary.

Mr. Ascher Resigns.

MR. ALBERT ASCHER, for many years manager of the Brooklyn warerooms of F. G. Smith, at 537 Fulton street, has resigned and for the present will make his headquarters at the factory of the Bradbury Piano Company, at 774 Fulton street, Brooklyn, where his numerous friends can find him, and where he will be pleased to see them. Mr. Ascher is one of the oldest piano salesmen in the trade and makes this change to take up outside work, as his physician has advised.

The Weber Catalogue.

THE Ketterlinus Printing House, of Philadelphia, has turned out no neater or more compact catalogue this season than that of the Weber Piano Company. This "illustrated catalogue and schedule of prices" is the best exponent ever issued by the Weber Piano Company. It is handy in size, and although not bulky has plenty of information in it regarding the Weber piano. The covers are handsomely printed in gold and black, the front being specially designed, while the back contains a cut of the Weber factory. The cuts of pianos are well executed, and the text regarding them clear and concise. Eleven styles of pianos are illustrated. In introducing the catalogue the publishers say:

In presenting the accompanying illustrated catalogue and schedule of prices the manufacturers assume that the purchaser's object is to know which of the various instruments is the best for him to buy. To that end the manufacturers think it waste of time to elaborate this catalogue with pictures, music or testimonials. Hence they present simply an accurate engraving and brief description of

each piano manufactured, assign the reasons why the Weber pianos are superior to those of other makers, and why they have at the present time attained such an extraordinary and unprecedented success. Persons residing at a distance from the manufacturers or any of their agencies, and unable by personal inspection to make a selection, can thus form a correct idea of the appearance and style of each instrument.

Purchasers ordering by letter or otherwise may rest perfectly assured of receiving an exact counterpart of the piano represented by the engraving, and the manufacturers pledge themselves to select the instrument with the utmost care, and even with more conscientious effort than if the purchaser were present at the ware-rooms.

JANUARY 1, 1895.

WEBER PIANO COMPANY.

Dolgeville Notes.

DOLGEVILLE, N. Y., December 29, 1894.

MR. P. M. ZEIDLER, of the firm of Strich & Zeidler, New York, is in town. Mr. A. Steinbach, of Alfred Dolge & Son, accompanied him.

The C. F. Zimmermann Company is fully justified in calling this its banner month, having shipped 17,000 autoharps since December 1.

Alfred Dolge & Son's felt department made a large shipment of hammerfelt to Germany this week.

At the benefit concert, given at the Universalist Church last evening, by Miss Bertha Bucklin, assisted by the Misses Houghton, a Brambach piano was used, and delighted the audience by the purity and sweetness of its tone. The piano was donated to the Church Society by a friend as a Christmas present, and a more acceptable present could not be conceived.

A Boston Girl Piano Tuner.

MISS JEAN DAY, of Boston, is a skilled piano tuner. This young lady is meeting with the opposition which a woman always encounters in entering upon a novel line of work, but she has given complete satisfaction to those who have committed their pianos to her care. Miss Day was being educated as a musician, and showed great promise, but was compelled to quit her studies owing to the partial failure of her eyesight.

Good Taste.

IT is satisfaction of an unusual kind to reprint the following from the Norwalk "Daily Reflector":

"The A. B. Chase Company have sold one of their finest pianos (Style 18 in beautiful figured walnut case) to Governor William McKinley. The piano will be on exhibition at the company's salesroom, No. 19 West Main street, this evening. A cordial invitation is extended to all lovers of the beautiful in art or music to inspect this piano."

"It will be shipped to Columbus on Friday morning and placed in the Governor's apartments on New Year's Day. Who knows but what this same elegant piano may adorn the White House in the not distant future? There are thousands of the Governor's friends all over the country who look forward to his well deserved advancement and promotion."

We have recently seen Governor McKinley at the Metropolitan Opera House listening intently to the opera and have also seen him at the Chicago Auditorium during the past season of the Abbey & Grau Company, which is evidence that high class musical productions are appreciated by him and that his taste is good. He now supplements the impression by purchasing an A. B. Chase piano, one of the best pianos made in this country.

—Michael Lappell, of No. 317 West Thirty-sixth street, an employee in Steinway's piano factory, attempted to board a cable car at Fifteenth street and Broadway last week. He fell and sustained a fracture of the right thigh. He was taken to the New York Hospital.



HAPPY NEW YEAR!

Call 'Em Up.

KINDLY notice and enter on your books a memorandum of our new telephone address call. It is as follows: Eighteenth street, 1,056.

NEEDHAM PIANO AND ORGAN CO.
36 East Fourteenth Street, New York.

Tested a Music Machine.

IN a dingy attic on the fourth floor of a dime museum, surrounded by dust covered curios and devices that have served as attractions in years gone by, a small party says a writer in the Chicago Record, recently listened to music produced by a peculiar combination of forces. It was the test of a new invention by Prof. W. L. Jukes, who served in the capacity of mechanical genius with Barnum's circus nearly a quarter of a century.

The machine is a clumsy combination of a section of a street piano against which had been built a case containing the reeds taken from a cabinet organ. Back of this was a small compartment for air, a small electric motor and a big hand bellows. Some distance away was a small machine that bore some resemblance to an organette. This machine was supplied with 46 tiny brass spring tips and rollers through which the ordinary perforated music sheets were passed. From the base of each small tip an electric wire extended to a small magnet, the armature of which was connected with an eccentric attached to the foot of a quarter inch upright shaft. These shafts corresponded to a note on the piano on the one side and the organ on the other. At the top of each shaft a short arm on each side connected with the hammer of the piano on the one side and with a stop for the corresponding reed of the organ on the other. A quarter turn of this shaft struck the hammer of the piano and at the same time released the air in the chamber behind through the organ reed.

The instrument played difficult music with precision, giving a fair imitation of an organ and piano duet. Professor Jukes is much pleased with his invention.

A Correction from Manager Pratt.

HARTFORD, Conn., December 31, 1894.

Editors The Musical Courier:

IN a very interesting article which appeared in the last issue of THE MUSICAL COURIER referring to the different department stores throughout the country which are branching out in the piano business you mention the firm of Brown, Thomson & Co. as doing business in Springfield, which is an error. The above firm conducts a department store in Hartford, and has no interest whatever in the piano business.

Messrs. B. Shoninger & Co., State representatives for the Weber, Wheelock, Shoninger and Kroeger pianos, pay an annual rent for space in Brown, Thomson & Co.'s store, and conduct their own business, which has been in operation here since the spring of 1893 and has been a success from the start.

Very truly yours,
N. B. PRATT, Manager.

A Novel Guitar.

A GUITAR made by E. T. Murden, of South Kokomo, Ind., who has been employed on it at odd times since last June, has been completed. It is handsomely decorated with inlaid woods, there being 18 different woods used in the 11,000 pieces which comprise the ornamental work. So skillfully are these placed that the "belly" of the instrument has the appearance of artistic painted work. The body proper is composed of wood that has been seasoned 45 years. In tone the instrument is said to be faultless, and delicate effects, obtainable on only the highest grade guitars, are possible with it.

—There were two Boardman & Gray pianos in the Y. M. C. A. Building which was burned recently in Albany, N. Y., both of which being covered by tarpaulins escaped serious damage.

—The branch house of M. E. Vail & Co., of Spring Valley, Minn., is located at Preston, Minn., instead of Canton, which has been erroneously stated. They have lately taken the agency for Edna goods.

—Mr. Wm. B. Williams, a church organ builder at No. 189 East Fifty-fourth street, New York, made an assignment last Friday. The assignee is Mr. I. Newton. No preferences were mentioned in the assignment.

—The furniture and music store of Albright & George, Pawnee City, Neb., was closed by creditors December 12. The sheriff has charge of the store, claims being filed amounting to \$600. A mortgage of \$1,000 is against the stock, and other claims are coming in.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.

C. BECHSTEIN



GRAND
AND
UPRIGHT
PIANOS.



By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREHOUSES:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

Mehlin Pianos

Are the Most Improved & BEST SELLING HIGH GRADE PIANOS. Strictly of the Highest Class and just what you want for a LEADER.

Have you seen OUR PATENT INVERTED GRAND

Western Factory Minneapolis Minn. 461-463-465-467 U.S. 40th ST. COR. 16TH AVE NEW YORK

Paul G. Mehlin & Sons

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



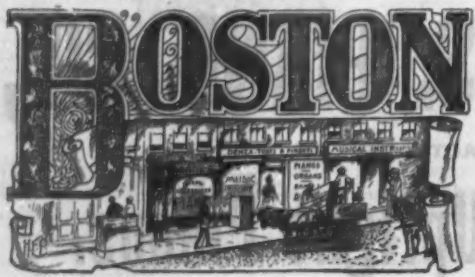
JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

OFFICE, FACTORY AND WAREHOUSES:

Southern Boulevard, East 134th St. and Trinity Ave.,
NEW YORK.



BOSTON OFFICE MUSICAL COURIER.
17 BEACON STREET, December 29, 1894.

THIS has been an unusually quiet week, Christmas and a severe storm serving to make trade dull. Stock taking is occupying the majority of firms, who will soon be able to know just how much money they have made during the past year.

Emerson Piano Company.

The Emerson Company have been receiving many complimentary letters about their calendars and new catalogues. Their new Style E is already in demand. One of their agents writes:

"We received the Style E pianos and wish to compliment you upon the beauty and excellence of the instruments. We trust that when people have recovered from the effect of the hard times and their Christmas expenditures we will be able to start quite a boom for Style E."

One of their styles which had been very popular here as well as in New York is Style B, of which a good story is told. At their New York warehouse they have a salesman, Dick Hardpence, who has always been particularly interested in Style B—liked it better than any other style and always sold it to a customer in preference to any other. Recently Mr. Hardpence became the father of a son and has named the youngster Emerson B. When asked what the B stood for he said he didn't know, but it was for something good.

Merrill Piano in New South Wales.

Mr. Merrill is in correspondence with parties in New South Wales who wrote inquiring about the Merrill piano, and an agency may be established there.

During the storm on Thursday a pane of glass was blown out of one of the skylights in their warehouses, and fell on a piano, destroying the top, the glass being imbedded in the fallboard, so this piano is sold to the landlord, although as yet he is not aware of the fact.

Briggs Piano Company.

The factory warehouse of the Briggs Piano Company was literally "cleaned out" of pianos by their Christmas trade. One of the pianos sent out, which was made to order, was pronounced by all who saw it one of the handsomest pianos ever made in Boston.

Mr. George J. Dowling has just returned from a four weeks' trip through New York and Pennsylvania. He made a number of new agencies, and his trip was a highly successful and satisfactory one.

Vose & Sons Piano Company.

Mr. Drew has just returned from a trip to Providence, where he found business quiet. About the middle of January he will start on a Western trip, and while at Omaha will look the matter over carefully and decide what is to be done with the Vose piano in that city. Max Meyer has had the Vose piano for 25 years, and in severing the connection, as reported in THE MUSICAL COURIER of last week, writes: "In thus terminating our business relations carried on with you for nearly a quarter of a century, we must again thank you for the way you have treated us during our entire business relations, and more especially during the hard and oppressive times which prevailed last year, and you can rest assured that our firm will always have a good word for the Vose & Sons piano and the members of your firm, and whenever we can do any good for you or your piano we will strive our utmost to do so."

New England Piano Company.

The New England Piano Company's Christmas trade was larger this year than ever before and it was impossible for them to deliver their retail distribution with their own teams—outside help had to be employed; so they are all feeling pleased with themselves. A large number of agents have called on them making preparations for next year's business, and they have received a great many applications for new agencies throughout the United States and Canada. All the leading daily papers have been saying pleasant things about the New England piano, and the "Herald," in a long editorial December 16, says:

The art of piano making has attained in America its highest stage of development, and among the many different styles and makes none has come nearer to absolute perfection than the New England piano. Its tone is rich, sonorous, clear, firm and even, and its touch instantaneous, thus making it perfect in its simplicity.

Mason & Hamlin.

Mason & Hamlin have sold during the present week 92 Liszt organs. This seems a remarkable statement, when

one considers the extraordinary high price that they command in the market. Instrolling through their warehouses one can easily see from the depleted condition of their stock that their holiday business must have been very large. When they remember how crowded their store was with pianos and organs some two weeks ago, and then see the condition to day, it must be extremely satisfactory to this progressive house.

They are also much pleased over the compliments and congratulations they have received from many prominent musicians on their new improved patent grand which was played by Henry Holden Huss at the Symphony concert this week, and it was remarked that this fine piano aided him greatly in making his success.

The Estey Company.

The Estey Company have just received from Ludwig & Co., New York, a new style piano with handsome inlaid marquetry panels, the first one of this style shipped from the factory. They have made a great success with the Ludwig & Co. piano, having sold over 150 in the past seven months.

Mr. James Cumston is to sail for Egypt on the Fuerst Bismarck, January 29. The trip will occupy about ten weeks and the Azores and Madeira will be visited on the way out.

A. M. Leland, dealer in piano stools and covers, who has been on Tremont street for the past seven years, has yielded to the westward march and removed to 120 Boylston street, occupying two large rooms on the second floor.

In Town.

Gov. Levi K. Fuller, Brattleboro, Vt.; General Estey, Brattleboro, Vt.; R. S. Howard, New York; Mr. Hayden, Hayden Brothers, Omaha, Neb.; Max Meyer, Omaha, Neb.; B. F. Aldrich, Woonsocket, R. I.; Geo. H. Quaid, Lynn, Mass.; B. A. Wells, Lubec, Me.; Leander Soule, Taunton, Mass.

New Warerooms for the Estey Company.

(Special by Telegraph.)

BOSTON, January 1, 1895.

The Estey Company has leased the store at 180 Tremont street, now occupied by W. J. Bourne & Son, and will take possession of it about March 1. The front of the building is to be restored to its original condition, which will give 82 feet of window for display. The warehouse will be 112 by 38 feet, and will occupy the first floor and basement. The basement is of the same dimensions as the ground floor, and is finished in hard wood, and is equally available for business purposes; in fact, the renting and second-hand stock will be shown there. The building is supplied with freight and passenger elevators. The company intends to furnish the premises very handsomely.

The advertising facilities of this location are second to none in the city, being directly opposite the new subway station, and the white post for all electric cars that pass through Tremont street is at the door.

Of Special Interest to the Owners of Steinway Pianos.

About Tuning, Etc.

TUNING RATES.

Tuning a two stringed square piano.....	\$2.00
Tuning a three stringed square piano.....	2.25
Tuning a grand or upright piano.....	2.50
Tuning a two stringed square piano, by the year (four times).....	8.00
Tuning a three stringed square piano, by the year (four times).....	9.00
Tuning a grand or upright piano, by the year (four times).....	10.00

These prices apply to New York city (below 120th street) and to portions of Brooklyn, Jersey City, Hoboken and Long Island City only.

Piano Tuning, Etc.

Unless otherwise directed, we shall take the liberty of assuming that our patrons desire to continue their arrangements of last year.

Pianos usually need tuning not less than four times a year. When the tone becomes too brilliant its softness can be restored by tone regulating.

Orders for tuning should be addressed to

Steinway & Sons,
Steinway Hall,
New York City.
Tuning Department.

It will greatly facilitate our prompt response if correspondence relating to tuning, renting, repairs, storage, shipping and sales be addressed to the department to which it appertains.

TUNING
BEYOND THE
SUBURBS.
SUBURBAN
TUNING BY
THE DAY.

We charge for tuning beyond the limits of New York city mentioned above at the rate of \$10 a day and expenses.

Patrons residing out of New York city will find it advantageous to have their pianos tuned by the year. We can then plan the tuning so as to reduce the expense. If arrangement be made that four

pianos in the same neighborhood be tuned in one day, the average price for each instrument will be \$3.

New Steinway pianos, within certain portions of New York city, Brooklyn, Jersey City, Hoboken and Long Island City are tuned during the first year after purchase free of charge, in which case this agreement is added by us to the "Bill of sale, with warranty." A charge will invariably be made for tuning pianos of any other description, or for tuning new Steinway pianos beyond these limits.

We desire to caution our patrons against irresponsible tuners and repairers who claim to have been in our employ, &c. Our tuners invariably carry our "Tuners' Book," bearing our official stamp. We request our patrons to sign their names in this book, to show that their pianos have been satisfactorily tuned. It will be a favor to us to report at our main office, at Steinway Hall, New York city, any neglect or remissness on the part of our employees.

We prefer to have our tuning charges paid at our tuning office when we send our bill. When our patrons find it more convenient to pay our tuners personally, we request them to take a receipt and to preserve the same for reference should misunderstandings arise.

We have added a renting department to our business. Steinway pianos may be rented for locations within the city and its suburbs by the month, season or year, or by residents of New York city and suburbs for their country homes.

Letters advising us of shipment of pianos, for any purpose whatever, should always state the makes, numbers, and styles (square, grand, or upright) of the instruments forwarded. The number is stamped on the wrestplank near the tuning pins.

Pianos left in Charges for pianos left in our care are:

OUR CARE.	
For square or upright pianos, per month.....	\$2.50
For parlor grand pianos, per month.....	3.00
For grand pianos 8 feet or more in length, per month.....	4.00

As we insure pianos while in our keeping, and charge the regular rates for insurance, patrons who send pianos to us are requested to procure from us a regular receipt, which is to be returned with the order for delivery of the instrument.

Old pianos of our own or other manufacture are taken in part payment for new Steinway pianos and a liberal allowance made on them. We cordially invite our patrons to consult with us as to the repairs or exchange of their pianos, assuring them of our continued interest in the condition and fate of the instruments which bear our name, and of our sincere desire to perpetuate our business relations with their owners.

—Clark Wise & Brother, of Oakland, Cal., recently held a formal opening which was largely attended.

—J. Franklin Williams and J. Otto Schattgen will open a music store February 1 in New Britain, Conn.

—Heffner & Cornett, formerly employed in the Palace Music Store, in Mt. Carmel, Pa., have begun business for themselves in that town.

—Sig. Carlo Mora, of the retail department of the John Church Company, of Cincinnati, was in town last week for the first time in 19 years.

—The Scottsdale Piano and Organ Company has begun business in Scottsdale, Pa. The principal stockholders are W. N. Porter and P. P. Brady.

WANTED—Experienced traveling salesman to operate in the Eastern States. Address at once, giving record, C. M. H., care of THE MUSICAL COURIER.

WANTED—Salesman to take our guitars and mandolins, with patent metal finger board, &c.—best selling goods in the market—as a side line on commission. The Wolfgram Guitar Company, Columbus, Ohio.

PURER TONES

are produced by the Piano when the Phelps Harmony Pedal is used than when the Forte Pedal is employed, because the Harmony Pedal holds open only the dampers of the keys struck, while the Forte Pedal opens all the dampers and allows every string in the Piano to vibrate at once. Supplied by:

Newby & Evans, New York.
Malcolm Love, Waterloo, N. Y.
James & Holmstrom, N. York.
A. M. McPhail Piano Co., Boston.
J. H. PHELPS, SHARON, Wis.

Two

Leading Ideas have always controlled the
phenomenal career
of the . . .

**Chicago
Cottage Organ
Co.,**



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CHICAGO OFFICE OF
THE MUSICAL COURIER, 226 Wabash Avenue,
December 29, 1894.

THERE are three recent years, which includes the year '94, which will leave their indelible imprint upon the minds of business men: '93, which will be remembered as one of the most prosperous in the history of the country, in strong contrast to which comes the year '93, which will be noted as one of the most trying; then comes '94, of which the general consensus of opinion seems to be that the house in almost any line of trade that makes any great amount of money will be an exception. The leading and most conservative dealers have expressed themselves in accordance with the above idea.

If there were a man so brilliant as to be able to indicate just exactly what is the cause for the changed conditions of trade, he could become a prophet in his own country.

We think the Western people are generally of the opinion that a remonetization of silver is a great desideratum. We believe that statistics show that this country has much less currency per capita than many or most of the European countries, while it would seem that the great extent of territory in the United States would require a very much larger amount of circulating medium per capita.

Lawrence & Son.

Up to the present time there have been no further developments in relation to the Lawrence & Son Piano Company, of Marietta, Ohio. The last accounts which are available state the liabilities to be from \$10,000 to \$12,000, and the assets about the same.

Mr. Jordan, of Clinton.

Mr. W. B. Jordan, of Clinton, Ia., is just at the present time a very notorious man. He has been thoroughly advertised in all the dailies in this city, several days in succession.

The following is said to be a very correct account of his doings:

CLINTON, Ia., December 16.—W. B. Jordan, a heavy dealer in musical merchandise, a prominent church member and father of five children, has been absent from this city since last Saturday night, together with what money he could secure, or had secured and secreted during some months past. The amount is estimated at from \$8,000 to \$9,000, but may be more than that. The heaviest loser is the Chicago Cottage Organ Company, and its taking charge of the store brings out the facts. He is said to have been embezzling from this company for some time, keeping two sets of accounts and making complete reports to them of instruments on hand, so that they were kept in ignorance of the facts till too late. Then he left Clinton and other mourning creditors. He came to Clinton from Atlantic, where he had been for years in the boot and shoe business. He was raised in Rock Island, Ill., where he was a school teacher some years ago.

Mr. H. D. Cable says that the amount of the indebtedness to his concern is considerably exaggerated; that there is some stock on hand and other assets which will materially reduce Mr. Jordan's indebtedness to his house, and he does not think that the loss, if any, will amount to anything very material.

There is some reason for believing that Mr. Jordan's friends may come to his assistance and reinstate him in business.

The Automaton and Rintelman.

Mr. F. R. Young, representing the Automaton Piano Company, is our authority for the statement that the Rintelman Piano Company, of this city, caused a Hardman & La Grassa piano to be sent to Blasius & Sons, of Philadelphia to have a Hupfeld attachment placed in it.

Mr. Young states that his concern already has a judgment against Mr. A. H. Rintelman and that the Rintelman

Piano Company has been notified that the Automaton Piano Company will again take action against them.

Mr. Reimann, who is the financial head of the Rintelman Piano Company, says that he has no knowledge of any suit being filed against his concern. He further states that he is entirely responsible; that he tried to buy one of the Automaton attachments and that the company refused to sell it to him, and that Blasius & Sons, of Philadelphia, hold themselves in readiness to protect him against any suit which may be brought against him by the Automaton Piano Company.

The Rintelman Piano Company.

Mr. Reimann, the financial head of the above named company, has recently returned from a trip to the East, where he made arrangements with Messrs. Kranich & Bach for a very liberal representation of the Kranich & Bach piano in this neighborhood. The house will keep a large line of these instruments in both the stores which are now being run in this city.

The Death of Mr. F. S. Chandler.

Mr. F. S. Chandler, one of Chicago's oldest music engravers, died at his house, 110 Hudson avenue, Thursday, December 20, after an illness of five weeks.

Mr. Chandler was identified with the music business all his life, and at one time controlled a number of very popular compositions. Back in the '90s he did considerable work for the house of Root & Cady, and also for Lyon & Healy, who were then in the publishing line. After 1871 he entered into partnership with Mr. C. C. Curtiss, the firm name being Chandler & Curtiss, but after a short time Mr. Curtiss withdrew, and the house continued as F. S. Chandler & Co. Since then he has engaged in mining, but as a speculator he did not succeed, and previous to his last illness had resumed his work of engraving and music publishing.

He leaves a son and daughter.

C. C. O. Co.

The Chicago Cottage Organ Company have had quite a gathering of their travelers this week, among them being Mr. J. W. Phipps and Mr. E. E. Walters, both representing the company in the East. Mr. E. W. Teeple from the South and Mr. Littler and other representatives from the West.

Mr. Frank Conover with his family has gone to New York to spend about a week or ten days' vacation. In the mean time the Conover factory will be run lightly during the period of Mr. Conover's absence.

Most of the factories in this city are running light at the present time, but more for the purpose of securing an inventory than for any lack of business.

The Symphony Change.

The stock of Symphony self playing organs which was left in possession of Messrs. Lyon, Potter & Co. when the recent change of this agency was made was transferred from the above named house to the W. W. Kimball Company. This was a complete settlement of this affair, which prevents all cutting of prices and is really the only way that an agency should ever be changed from one house to another.

Dame Rumor Again.

The James L. Haven Company, of Cincinnati, Ohio, are said to be seriously contemplating manufacturing pianos, and application has already been made to the supply houses for bids on materials.

Trouble For Steger.

The usual fate has befallen Mr. Steger in consequence of his benevolent acts on Thanksgiving Day. We do not know what his intentions are for the future, but if unpleasant experiences have any effect upon a man's actions it is more than likely that he will cease from such public almsgiving for the future.

It is not only the letters that he has received from people in this city, which would fill two or three good sized books, but now come letters from out of town points, telling about people who ask charity, and representing themselves as in the employ of the Steger Piano Company.

The following is a copy of a letter written the day before Christmas from a gentleman in Mokena, Ill.:

"A man has been through this section collecting money for the fire sufferers of Minnesota. When questioned he explained that he was an agent in the pay and employ of the Steger Piano Company, that Mr. Steger had proposed

to his agents that each collect five days, paying their own expenses while so doing, but no cut in the salary was to be made.

"His story and credentials were very plausible, and his book showed that he had collected considerable sums between Blue Island and this place. He gave his name as Williams and was a German.

"Please use the inclosed postal card, and let me know whether any such arrangements have been made by Mr. Steger for raising money by this means, and oblige."

Mr. Steger thinks that the name of Williams is an assumed one, and he has an idea that he knows the party who is making these fraudulent representations.

An Assignment.

The F. H. Collins Company, of Fort Worth, Tex., is reported to have assigned. Mr. Collins is a brother of Mr. Collins, of the Collins & Armstrong Company, and we understand that his only interest in the music trade consists in selling small musical merchandise.

Another Calendar.

Messrs. Steger & Co. have published a very attractive perpetual calendar, which they are now distributing to their dealers and other friends of the house.

Personals.

Mr. Chas. Becht, whose term of service will so soon expire with the Pease Piano Company as to make it quite consistent to now call him a representative of the Brambach Piano Company, is still in the city, and will probably remain a little while longer.

Mrs. S. M. Penfield, the noted woman piano dealer of Minneapolis, Minn., has been visiting the city this week.

Mr. Everette K. Barnes, a son of Mr. G. K. Barnes, of Smith & Barnes, a very intelligent young man, has gone to the Wisconsin University to complete his course of studies. He is said to be a very skillful electrician already, and his course of study will include a thorough course in electrical engineering.

Mr. E. S. Conway, who was virtually the suggester and father of the citizens' committee which was organized for the purpose of prosecuting more particularly election frauds of this city, is justly proud over the accomplishments of the committee. Up to yesterday there had been 60 of the principal parties indicted. Mr. Conway asserts that more are to follow. He also says that those who are indicted are not the "little fish," but the principal offenders.

Mr. Kimball and Major Howes, of the Hallet & Davis Piano Company, of Boston, are expected to reach this city in about a week.

Mr. W. B. Cohen, of Oliver Ditson & Co., of Boston, and manager of the advertising department of that large concern, is in the city on a tour of observation.

Mr. Alfred T. Jones, the resident representative of Messrs. Hammacher, Schlemmer & Co., will probably leave for New York next Friday.

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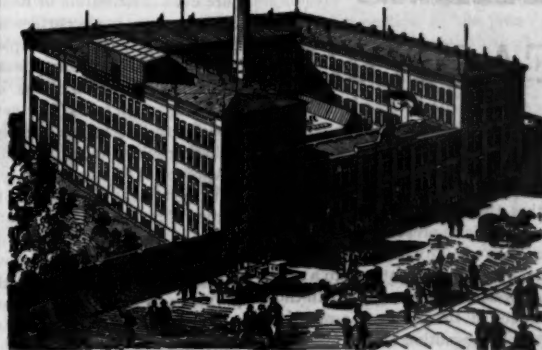
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IT was while listening to a masterly recital of the Liszt fantasia that the magnitude, the intricate mechanical construction of the piano presented itself to the attention of a representative of THE MUSICAL COURIER. There was a breadth, a dash evidenced that led to a study of the piano action. What was it that brought forth those waves of melody? The touch of the player was manifest. The eye could easily detect the motion of the fingers as they made such rapid runs over the keys. But why did that inanimate instrument respond? Why did it sing? Again the answer, the skill of the player set the action in motion. Ah, the action! Then it is not the player to whom credit is due. Remove the action, let the player strike the keys and strike them again. Nothing results but a dull thud.

Look at the subject from a standpoint of cause and effect. It is to the action maker that the pleasure of hearing that recital of the Liszt fantasia must be credited.

Besides had it not been for the invention of the piano action maker there never would have been a Chopin prelude, a Beethoven concerto, or a Liszt fantasia, which being the case no doubt Liszt would have played the trombone.

Interest in the subject of the piano action led the writer to make an investigation. The proper place to receive a genuine impression and observe the construction of the piano action from start to finish, is the factory of Messrs. Strauch Brothers, theirs being one of the representative houses engaged in this branch of industry. But the description is not to be from the standpoint of an expert, but a layman. It is to involve the impression that the manufacture of the piano action made upon an outsider who took a stroll through the various departments of the house and watched the growth of the piano action from the lumber yard to the finishing room; but no attempt will be made to deal with technicalities, nor to speak of any one part of the action in professional terms. A part will be designated as a part. Nor will the rise and development of the piano action be dwelt upon. That is bygone history. Suffice it to say that the manufacture of any one separate part of the action is required to pass through the hands of nine men in the heavy machinery department alone, while any one section of the action is handled by over 75 men before it becomes a perfect section of an action. This does not include the making of the hardware. So much en passant.

Go back now. Rather locate the plant. The Strauch Brothers factories are in evidence in Tenth avenue and Thirteenth street. The buildings are brick, four stories in height and provided with a basement. You enter the offices of the firm by means of a staircase, which leads to the first floor above the ground. The offices are modestly fitted in ash, with mahogany trimmed ceilings, and provided with suitable furniture. The private office is occupied by Mr. P. D. Strauch, the founder of the house. The adjoining offices are devoted to the business operations carried on by Messrs. Albert T. and William E. Strauch, who are the sons of the founder. The accountants' desks are also found here.

The first department to visit, after quitting the offices, are the stock rooms. Long, wide tables are afforded, and ample conveniences are found for keeping in storage the material for the men to work with. There are cloths, felts, leather, hardware, hammer felts, wire and sundry smaller materials that enter into the composition of the piano action. The stock alluded to is the finest in the market, the chief brands being of American manufacture. Taking this stock of material as the basis of operations, descent is made to the regions of force, the agent for setting the machinery of the plant in motion. Go down a staircase to the basement and you will land at the door

of the engine and boiler rooms. Here are situated a 100 horse power boiler and a 150 horse power engine. Here are also afforded facilities for heating the factory building by means of the hot air system, steam having been discarded, owing to the fact that by the adoption of hot air a more even distribution of heat is effected, the atmospheric properties are made perfect and the wood portions of the action are kept in a complete state of preservation, free from the inroads of dampness and escaping steam.

Leaving the region of the basement you enter the lumber yard, which faces Thirteenth street. Here there is a capacity for storing an average of 150,000 feet of lumber, including white holly, cherry, maple, mahogany and cedar.

Apropos of this yard, the firm replenishes its stock from its three mills in New York State, and consumes the entire output of maple, which amounts to 500,000 to 700,000 feet, grown in the State of New York, and this is acknowledged to be the best maple that grows. It is the function of the senior Mr. Strauch to select this maple, and his judgment in this capacity is regarded as paragon among the buyers.

Adjoining the Thirteenth street lumber yards are the conveniences for stabling the horses and sheltering the trucks.

Pass to the drying room, which takes you into the basement again. Here are found the latest devised facilities for thoroughly seasoning the lumber, and in this room all of the cutting and trimming of the rough lumber is carried on, the material going direct from the drying room to the saws.

Mount a staircase to the first floor and you are rather disconcerted by the hubbub. There is the sharp, piercing sound of the buzz saws, myriads of them, whirling on their axes like mad. There's a rattle, and a clatter, and a bang, and a nerve shattering w-h-i-z-z! But, bless you! it's nothing, the men say, when once you become accustomed to it.

In this room are all of the planers, joiners, sanders and molders. The premises are light on two sides, a fact which increases the facilities for work. There is a healthful influence, too, in what would otherwise be a dust-choking shop. This improvement is made perfect through the introduction of the latest improved blowers, the purpose of which is to remove all dust and fine shavings from the floors and benches. The department is thus rendered very cleanly. In this portion of the factory the lumber is prepared for the molders, who put it into shape for the action. From this room the wood material passes to the second floor. You follow it, and you will see the wood pass through the cleaning, polishing, cutting and boring process, prior to its advent in the finishing room. You still linger on the second floor, going to the south portion of it, into a separated room. This department is utilized for storing moldings, and here are located the cleaners and polishers. There is not a piece of wood that goes into the piano action that is not cleaned, and the portions that show are French polished to give a finish to the action. The ebony sharps are also polished in this department, the trouble being taken as the effect produced is better than that accompanying sharps that are purchased ready polished.

The balance of the second floor (exclusive of the offices and stockrooms) is devoted to the accommodation of machinery used for general work on the action. In this department are carried on the various branches of machinery work relative to cutting the moldings into sizes and the small bore lathes, &c., on which they are prepared for the final work to be accomplished in the finishing rooms, which are on the fourth floor. In this department there are a number of labor-saving machines of the latest devices and patterns, which enable the workmen to get through with a greater amount of labor than would be possible without the aid of these modern inventions. On this floor the first room visited is devoted exclusively to covering the various parts of the action. To hasten this end, the most improved devices are made use of. It is opportune at this juncture to state that all the machinery manipulated in the covering room is the invention from designs by Mr. William E. Strauch and in operation by no other piano action factory in America. The pinning machines are also his inventions.

Passing through a doorway, you enter the large department of the main building, occupying an area of 78x100 feet. Here there is ample light, splendid ventilation, a temperature dry, comfortable and even. In this great

room the men carry on the frame making, pinning, bushing, gluing and finishing of the action. It is at this stage that the general test of the work comes. Every part of the action must arrive here in a perfect state, and as the machinery in each respective preceding department is absolutely correct, the composite parts of the action must of necessity be complete and accurate, thus affording a correct total when the several sections shall have been made a finished action.

On the top floor is located the hardware department, where the machinery is in operation for making the various hardware specialties used in the construction of the piano action. There is also special machinery here for manufacturing brass capstan screws and the metal bushings and screws used in the damper blocks, these (the screws and metal bushings) having been introduced by this house. In this department are special self-feeding machines for manufacturing springs. The manufacture and repairing of machinery is carried on on the same floor. Pass into still another room and you will find the machinery for boring brackets preparatory to the nickeling process. Immediate facilities are being provided for erecting a nickeling plant, upon the erection of which the firm will be enabled to do all the necessary work on brackets.

Proceed to the third floor of 28 and 30 Tenth avenue and you will find the rooms in which the action receives the finishing touches preparatory to the process of packing for shipment. This floor is devoted almost exclusively to the manufacture of grand actions, a branch of enterprise that has become a large and important feature of the industry of the house of Messrs. Strauch Brothers. By way of comment it may be said that the trade has recognized the superiority of this grand action, and the efforts of the firm in this particular branch have been conducive of success—a result that the house has attained through paragon work.

The packing department is provided with facilities for getting the products into parcels ready for shipment, and this is the final work related to the piano action portion of the factory.

Recent enterprise has provided accommodations for two other distinct departments in the Messrs. Strauch Brothers' factory—namely, the hammer covering and the key departments respectively. In the hammer manufacturing rooms there are machines for covering the hammers, and also for boring and wiring the same. The latest improved inventions are in evidence here, and such prosperity have the firm met with in this respect that they have just increased the capacity for manufacture by putting in new machines. The hammer department is situated on the top floor of the Thirteenth street building. A high grade of hammers is produced in this as in every other department of the making of the piano action. It is the aim of the Messrs. Strauch Brothers to appeal to the patronage of the most desirable customers.

The manufacture of keys also forms a distinct branch of the business, and here, as in other departments of the factory, the best facilities are afforded, the most expensive and lightest quality of material is used, and the work of key making is conducted by the most competent men, whose time is devoted strictly to this line of enterprise.

It is not out of place to refer here to the personnel of the firm of Messrs. Strauch Brothers. The founder of the house, Mr. Peter D. Strauch, was born in Germany, and came to the United States in 1851. Although but a lad he possessed mechanical skill, and shortly after arriving in America entered one of the leading piano and action factories of those days, where he received a five years' training as a piano and action maker. At that time 95 per cent. of the piano actions were manufactured in Paris. Mr. Strauch proved himself such a capable mechanic that he was admitted to partnership in the firm. He sold his interest in 1863, and came to New York and established a piano action factory at Tenth avenue and Twenty-fifth street. He immediately began the manufacture of piano actions, and set out on an independent course in a branch of industry that eventually involved the discarding of the European action model.

It was not long before he had taken a decided stand, and the "Strauch System" became recognized as indispensable. He was encouraged by the reception that the Strauch action received from manufacturers, and in 1883 bought the present plat of ground, on which he has since erected his

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splendidly equipped factory. He has materially built up his enterprise, and not only is he recognized as the head of the Strauch piano action house, but holds positions of trust in financial circles. His sons, Messrs. Albert T. and William E. Strauch, are practical piano and piano action makers, and have made many important inventions and improvements relative to the actions produced by the house. The Strauch action is a decided factor in many of the higher grade of pianos made, not alone in America, but in

Canada, Mexico and Europe. This action invests the instrument with a distinct individuality, as the anatomy of the piano depends so much upon a decidedly perfect system of constructing every composite part of the action.

With the foregoing description of the various departments of the Messrs. Strauch Brothers' factory, it but remains to say that the impression produced by a careful survey of the premises led the writer to more seriously consider the wide importance of the position occupied by

the piano action maker. It would seem, for example, that a Cristofori, who first thought out and applied the scientific principle of the action, ought to receive as rich a reward of merit as the professional musician whom he provides with a means to attain to an end. At the same time the fact is significant that one finger of one hand of the player is the master of a section of the piano action, any one part of which is required to pass through over seventy-five hands in the process of arriving at a perfect state of completion.

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ORGAN
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented. Catalogue, &c., free.

MILLER ORGAN CO.,
LEBANON, PA.

ELIAS HOWE CO., 88 Court St., BOSTON, MASS.

Headquarters for Everything in

STRING MUSICAL INSTRUMENTS.

Violins, Violas, Cellos, Basses, Banjos, Guitars,
Mandolins, Mandolas, Zithers, Mandurins,
Harps, Phonoharps, &c.

STRINGS and all Fittings necessary
for Makers and Repairers.

HOWE'S CELEBRATED VIOLIN STRINGS.
STRONGEST IN THE WORLD.



CAN'T SAW THEM OFF.

OUR NEW CATALOGUE NOW READY.

ELIAS HOWE CO., 88 Court St., BOSTON, MASS.

GORGAN & GRUBB,

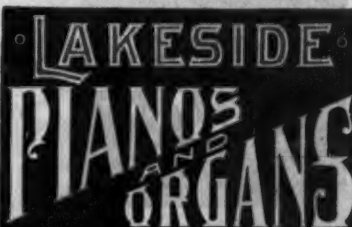
(Successors to F. FRICKINGER), Established in 1867,

—MANUFACTURERS OF—

PIANOFORTE ACTIONS,

Grand, Square and Upright.

NASSAU, N. Y.



MANUFACTURED BY
TRYBER & SWEETLAND
246, 248 & 250 W. LAKE ST.
CHICAGO
CORRESPONDENCE INVITED

HINTS TO ADVERTISERS.

By Charles Austin Bates.

No. XLIII.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

The Bell Organ and Piano Company took a full page in the Toronto "Mail" of December 15 for the reproduction of an autograph letter from Patti. The writing is enlarged so as to occupy almost the whole of the page, but there is enough white space to make it look rather blank. It is a most striking advertisement, and will doubtless create a great deal of comment. I am not sure that the benefits derived from such advertising are commensurate with the cost. I should think that half a page would have accomplished about the same result. It is better to use too much space than too little, but there is such a thing as extravagance even in so good a thing as advertising.

This advertisement from a Milwaukee paper occupied space half the depth of the page, four columns wide. The text only can be reproduced here, but the display in the original was excellent.

I find the fault with this ad. that I have found with a great many. It may become tiresome to the readers of this department to see this same criticism bob up almost every week. This ad. has not any prices in it. It talks about manufacturers' prices and slaughter prices, but it does not say what they are.

I am not able to see why the prices should not be stated. It would strengthen the ad. very much. If the idea is to sell the pianos for all sorts of prices—if there is no fixed price on each piano—that is probably the reason the price is not given in the ad. It may be that an occasional buyer can be found who would pay a few dollars more for a piano than the price at which the dealer would be perfectly willing to sell. If he were going to advertise the price he would have to make it as low as he could consistently, and would have to treat everybody alike. By leaving the prices out he has an opportunity of charging one man more than he would another, and he may figure that in this way he makes more money. I doubt very much if he is right about it. I think that he would gain more in increased trade and quick sales than he would by selling to a few people at advanced prices.

There is another thing about this ad. which is a fault, I think, and one which can be seen in the advertising of any line of business in any newspaper. Mr. Smith says "We" all the way through his letter. Why not say "I"? It always sounds queer to me to read an advertisement of a single individual and find him saying "We are going to do

so-and-so" and "We offer so-and-so." If he would say "I" in every case he would get closer to his public and so would accomplish good. You can make an advertisement much more forcible if you will say "I." It fixes the responsibility and makes it seem as if the advertiser were

To the Public of Milwaukee.

We have this day sold to Messrs. Wm. Rohlfing & Sons our entire stock of pianos and organs, as we have decided to discontinue our branch store at 427 Milwaukee street, and devote our efforts to our branches in other cities. The stock includes, besides the celebrated Bradbury pianos, the well-known Henning, Bush & Gerts, New England and others, and anyone wishing a splendid holiday bargain should not miss this opportunity, as our sale to Wm. Rohlfing & Sons enables them to offer very great inducements. We also request our friends and patrons to use their influence in favor of this well-known house, who stand at the head of the music trade in this city and are worthy of your confidence.

FREEBORN G. SMITH,

Manufacturer of Bradbury Pianos.

Referring to the above we announce to our customers and the public in general that we will offer this entire stock of pianos for sale at manufacturers' prices to assure an immediate sale. We will begin on Monday, December 17, to sell the above stock of Pianos at

427 Milwaukee Street

FOR ONE WEEK ONLY.

This chance to secure an elegant Piano at slaughter prices has never before and will probably never be offered again.

P. S.—Every instrument guaranteed for five years.

WM. ROHLFING & SONS.

talking to the reader face to face. It brings his personality into the matter, and if it is a good personality it will help the ad. First person singular is definite. First person plural is not. An advertisement cannot be too definite. If it is not definite it had better not be there. Publishing an ad. that does not mean anything and is not aimed at anybody in particular is about as sensible as firing a gun up into the air at nothing.

Mr. Benj. H. Jefferson, advertising manager for Lyon & Healy, of Chicago, has sent me a recently published handbook of music and musical instruments. It is well written and contains a great deal of useful and entertaining information. It is not very well printed and the illustrations are abominable. I am surprised that Mr. Jefferson would allow them to go into the book. The book itself is full of good things and will be useful to dealers by suggesting good points for advertising, and to buyers of musical instruments, because of the information it contains. I presume that it will be sent gratuitously to anyone who writes for it.

Here is an advertisement from the Ann Arbor Organ Company. It is modest in its statements, and at the same

Not What You Pay,

But What It Pays You.

There are two values to every purchase. What it Costs you, and what it Pays you. Cork costs 8c. per pound, but its value to a drowning man is not a matter of dollars and cents.

You buy a piano. Dozens of dealers say, "buy ours," "we undersell all competitors," "our piano is the cheapest," all of which is not worth 1 cent to you after you have paid your money.

When you have bought your piano the question "how much did I pay?" does not satisfy your desire for a good piano. It's what the Piano pays you in satisfaction, in tone, in durability, in musical quality that counts.

We sell

The Mehlin Piano.

We don't claim it's the lowest priced nor to "undersell all competitors."

We claim though that in over 200 Mehlin Pianos sold by us not one has ever proven unsatisfactory or given the purchaser a moment's uneasiness.

You can afford to pay a little more if necessary to get what you want.

The Ann Arbor Organ Company,

General Music Dealers,

51 S. Main St.,

Ann Arbor.

time very strong. In fact in this time of superlatives in advertising, moderation is the strongest thing that can be used in advertising:

Here are two little advertisements from Springfield, Mass., which I think are about as bad as any I have seen lately. You certainly cannot expect very good advertising

MUSIC HATH CHARMS.

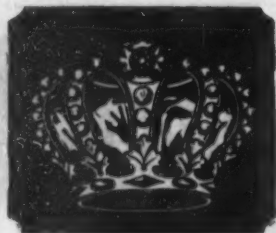
Especially Christmas time. Call and see the beautiful Upright Pianos I sell from \$75 upwards. Perfectly new and fully warranted by incorporated firms. Low rent, no canvassers or tuners to pay tells the tale. I am agent for seven makes. Call and get my prices. You will be surprised. Cash or instalments. HARRY E. GIBBS, 65 Main St.

I WOULD NOT SELL YOUR WIFE. BETTER keep her to play the piano you buy from Stimpson. When she sees you are sensible and buy at the best and cheapest place, she will not be sold. THE C. N. STIMPSON CO., 324 MAIN ST.

for a \$75 piano. It would not be consistent. The second ad. is merely an example of smartness run to seed. In the effort to be cute the advertiser has made himself ridiculous. There are really only two or three humorists in the country, and there are a great many people who do not appreciate even these. Bill Nye has a tendency to fatigue a great many people—even Mark Twain becomes tiresome sometimes. The moral is: Do not try to be funny unless you are sure you can do it, and even then do not do it too often.

I should say that Steger & Co. had wasted quite a lot of space in printing the poetical (?) advertisement which was reproduced recently in THE MUSICAL COURIER. I think not many people read it all the way through. I think the house would have been very much better off if it had talked business about its own piano and let the others alone. Advertisers will do well to remember the remark of the man who said that he had known a great many people to get rich by minding their own business.

CROWN PIANOS AND ORGANS



With Orchestral Attachment
and Practice Clavier.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT, 323 to 333 SO. CANAL STREET, CHICAGO.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;

606 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,

OFFICE, 457 WEST 45th STREET,

. . . NEW YORK. . .

G. W. SEEVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

STRAUCH BROS.,

MANUFACTURERS OF

Grand, Square and Upright

PIANO ACTIONS and KEYS.

23, 24, 26, 28 & 30 TENTH AVENUE, }
57 LITTLE WEST 12TH STREET, } New York.
452 & 454 WEST 13TH STREET, }

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R. R. Station:

OFFICE AND FACTORY

ESSEX, CONN.

IVORYTON, CONN.

WASLE & CO.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

Piano Actions and Keys,

175 & 177 HESTER ST.,
COR. MOTT ST.,

NEW YORK.

JAMES BELLAK'S SONS,

1129 Chestnut Street,

PHILADELPHIA, PA.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.

FINEST TONE,
BEST WORK AND
MATERIAL.

PIANOS

PRICES MODERATE AND
TERMS REASONABLE.60,000 MADE
AND IN USE.EVERY INSTRUMENT
FULLY WARRANTED

ILLUSTRATED CATALOGUE FREE.

EMERSON PIANO CO.

116 Boylston St., Boston.

92 Fifth Ave., New York.

218 Wabash Ave., Chicago.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

ROTH & ENGELHARDT, PIANO ACTIONS,

Office: 114 Fifth Avenue, Room 59, New York City.

Factories: St. Johnsville, N. Y., on N. Y. C. R.R.; Chicago Heights on East Ill. R.R.

A. P. ROTH, formerly with A. Dege.

FRED. ENGELHARDT,

Formerly Foreman of Steinway & Sons' Action Department.

STAIB PIANO ACTION CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANO ACTIONS.

447, 449, 451, 453 and 455 West 26th Street,
NEW YORK.

THE SCHWANDER PIANOFORTE ACTIONS

LEAD IN ALL COUNTRIES.

The most perfect Action of the present time.

HERRBURGER-SCHWANDER & SON,

(ESTABLISHED FIFTY-FIVE YEARS.)

NEW YORK AND PARIS.

NEW YORK FACTORY: 28, 30 & 32 LINCOLN AVE.

WILLIAM TONK & BRO.,

Sole Agents for United
States and Canada.

36 Warren St., New York.



ESTABLISHED 1855

MANUFACTURE

BUT ONE GRADE AND THAT THE HIGHEST

GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

131 to 137 BROADWAY,

NEAR GRAND JUNCTION
RAILROAD.

Cambridgeport, Mass.

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

HANSING & SCOTT, MANUFACTURERS OF PIANOS, 427 & 429 West 13th St., NEW YORK.

Corner of Washington St.,

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos 34 & 36 UNIVERSITY PLACE, NEW YORK.

WESER BROS., BAUS PIANO CO.,

Manufacturers of Upright Pianos,

402, 404, 406 & 408 EAST THIRTIETH STREET,
NEW YORK.

PIANOS.

MANUFACTURERS OF

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

The Best Piano in the World for the Money.

WRITE FOR CATALOGUE AND PRICES.

**KRANICH
& BACH**

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated In-
strument of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on applica-
tion. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

NEARLY 60,000 SOLD!!



PEASE PIANO CO.,

316 to 322 West 43rd Street,

NEW YORK.

No. 46 Jackson Street,

CHICAGO.



NEW YORK: 95 FIFTH AVENUE. NEWARK, N. J.: 817 BROAD STREET. WASHINGTON, D. C.: 1225 PENNSYLVANIA AVENUE. CHICAGO, ILL.: 257 WABASH AVENUE. KANSAS CITY, MO.: 1000 WALNUT STREET.
Address all Communications to Principal Offices, 774 FULTON STREET, BROOKLYN, N. Y.

GOOD AGENTS WANTED IN UNOCCUPIED TERRITORY.

High Grade
Uprights

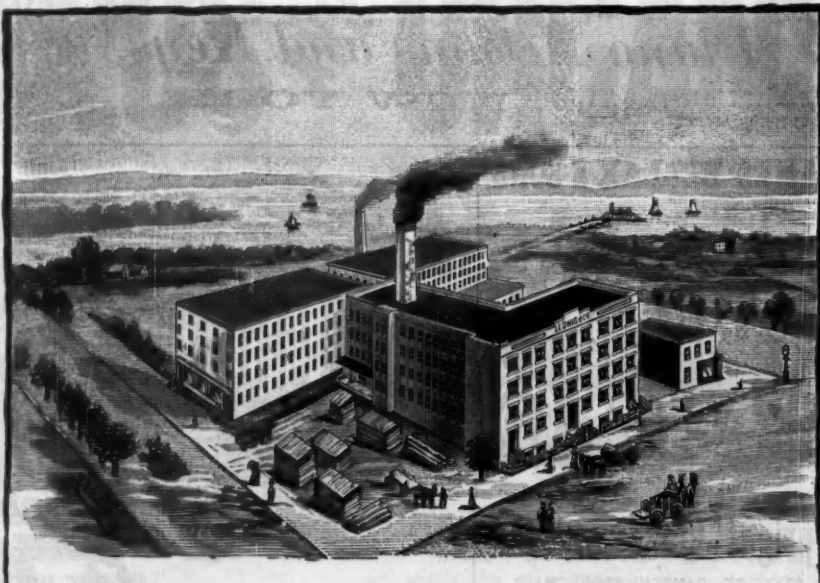
MANUFACTURED BY

**LUDWIG
& CO.,**

Southern

Boulevard,

NEW YORK.



HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK

Piano and Organ MATERIALS AND TOOLS.

CATALOGUES UPON APPLICATION.

ERNEST GABLER & BROTHER

GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREROOMS:

STECK HALL, 11 E. Fourteenth Street, New York.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

95,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREROOMS:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

R. M. BENT'S

Patent Detachable Upright Pianos.

Factory, 767-769 Tenth Ave., NEW YORK



STULTZ & BAUER,

— MANUFACTURERS OF —
Grand and Upright

PIANOS.

FACTORY AND WAREHOUSES:

338 and 340 East 31st St., New York.

RICHARDSON

HIGHEST GRADE OF WORK.
PIANO
MANUFACTURERS,
Send for Estimates.
REASONABLE PRICES.Piano Case Co.,
LEOMINSTER, MASS.

BABY, PARLOR AND CONCERT GRAND PIANO CASES A SPECIALTY.

JAMES & HOLMSTROM

A PIANO FOR THE
MUSICIAN,Owing to its
Wealth of Tone.Contains the most
perfect
Transposing
Keyboard
in the world.A PIANO FOR THE
DEALER,Owing to its
many telling
points.231 & 233
East 21st Street,
NEW YORK CITY.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, • • 842 WEST FORTIETH STREET.

Kagen Ruefer & Co

New York

Successors to CORNETT PIANO CO., Manufacturers of

UPRIGHT PIANOS.

Factory, 525-531 West 24th St.

Office, 449-455 West 41st St.

Webster Piano Co.
A LARGE FINE PIANO AT A MEDIUM PRICE.

MANUFACTORY
NEW YORK.

LYON, POTTER & CO., Western Agents,
174 and 176 Wabash Avenue, CHICAGO, ILL.
SHERMAN, CLAY & CO., Pacific Coast Agents,
SAN FRANCISCO, CAL.
BOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.
M. STEINERT & SONS CO., New England Agents,
NEW HAVEN, CONN.

CHICAGO MANUFACTURERS AND JOBBERS.



BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Avenue,
Factory: 500, 502, 504 & 506 Clybourn Avenue,

Chicago.



NEWMAN BROS.' ORGANS,

COR. W. CHICAGO AVE. AND DIX ST., CHICAGO, ILL.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 EAST 17th ST., NEW YORK.

COULON PIANO CO.,

MANUFACTURERS OF

PIANO FORTES.

OFFICE AND FACTORY:

COR. SUPERIOR and ERIE STS., OTTAWA, ILL.

E. COULON, Pres. and Manager.

AGENTS WANTED.

ADAM SCHAAF, Manufacturer of Pianos.

Factory: 398 & 400 West Monroe St.,

OFFICE AND SALESROOM:

276 West Madison Street,
CHICAGO, ILL.

HAMILTON ORGAN CO.,

Chicago, U. S. A.
MANUFACTURERS OF

REED ORGANS

of High Grade and Standard Quality.

FACTORY AND OFFICE:

85, 87 AND 89 HENRY STREET,
Near Canal and Fourteenth Sts.

SMITH & BARNES PIANO CO.

MANUFACTURERS OF

UPRIGHT & PIANOS.

FACTORY:

471 Clybourn Ave.,
CHICAGO.

SEND FOR OUR NEW CATALOGUE.



MANUFACTURERS.

126-130 N. Union St., Chicago, Ill.

B. ZSCHERPE & CO.,

11 and 13 Ann Street,
CHICAGO, ILL.,

MANUFACTURERS OF

STRICTLY HIGH GRADE PIANOS.

C. REINWARTH, PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 2nd and 3rd Sts.,

NEW YORK.

==Important Music Dealers==

OUR NEW General Merchandise Catalogue, 371 pages, is now on the press. It will be the most exhaustive work of the kind ever issued. If you have one of our old catalogues, you will be sent one of the New,—but if you have not, we would like your name, in order to make our mailing list complete.

Kindly let us hear from you without delay.

Lyons & Neely

SALESROOMS: WABASH AVE. AND ADAMS ST., CHICAGO.

"The
Highest
Type."

The RUSSELL PIANO CO.,

Succeeding STARCK & STRACK PIANO CO.,

171 & 173 SOUTH CANAL STREET,
CHICAGO, ILL.

HIGH GRADE UPRIGHT PIANOS.



HOUSE & DAVIS PIANO CO.

Piano Manufacturers,

160, 162 & 164 W. Van Buren St.
CHICAGO, ILL.



THE NEW PATENTED Orchestral Attachment and Practice Clavier

To be found only in the "CROWN" Pianos.

IT GIVES YOU, with a perfect Piano and without interfering a particle with the instrument itself, THE POWER TO IMITATE THE HARP, ZITHER, BANJO, MANDOLIN, GUITAR, MUSIC BOX and BAGPIPE, and is also A PERFECT PRACTICE CLavier without any tone from the instrument or with only the slightest tone, if desired.

GEO. P. BENT, Manufacturer,
323 to 333 So. Canal St., CHICAGO, U. S. A.

A. H. Andrews & Co.

215 Wabash Ave., Chicago.

Manufacturers Andrew's Metal Piano Chairs.
Attractive, light, comfortable and indestructible.

Steel twisted together. Finished in Antiques Copper, Nickel, Brass, Silver or Gold, highly polished.

This Chair is convertible in to a Duet Chair.

Duet Chair. Adjustable movement. Any child can raise the back, which drops into Spring Back place, making luxurious Chair. Supports the Cheapest Chairs made. back where it is needed.

THE CELEBRATED STEGEER PIANOS,

Containing the Techniphone Attachment.

STEGEER & CO.,

FACTORIES AT COLUMBIA HEIGHTS.

Office and Warerooms:

Cor. Jackson Street and Wabash Ave.,
CHICAGO, ILL.

All mail should be sent to the office.

Send for Catalogue.

OLSON & COMSTOCK CO.,

MANUFACTURERS OF

Piano Stools and Scarfs,

P
I
A
N
O



C
A
S
E
S

Carroll Avenue and Union Park Place,
CHICAGO, ILL.

BUSH & GERTS HIGH GRADE MEDIUM PRICE PIANOS

WARE ROOMS: 15 & 5 E CHICAGO AV. FACTORY: WHEEL & DAYTON CHICAGO



GRAND, SQUARE AND UPRIGHT PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND
UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:
22 & 24 E. Baltimore St.

WASHINGTON:
817 Pennsylvania Ave.

NEW YORK:
148 Fifth Avenue.

THE CAPEN PIANO.

MANUFACTURED BY
The Brockport Piano Mfg. Co.,
BROCKPORT, N. Y.

We are offering inducements to responsible dealers that will be interesting to them. Write us for terms and prices.

THE BOSTON PIANO CO.,
WOOSTER, OHIO.

THE CUNNINGHAM PIANO PHILADELPHIA, PA.

A FIRST CLASS INSTRUMENT IN EVERY
RESPECT. WRITE FOR CATALOGUE & TERRITORY.

FOSTER PIANOS

MANUFACTURED
BY

FOSTER & CO., Rochester, N. Y.

UNRIVALLED



UNSURPASSED

1853.

MARSHALL & WENDELL

1894.

PIANOS

Have an enviable
record for Durable
Qualities and Ex-
quisite Tone, with a

41 YEARS' HISTORY.

They are known everywhere and are univer-
sally respected for their inherent merit.

911 to 923 Broadway, Albany, N. Y.

Sounding Boards, Wrest Planks,

L. F. HEPBURN & CO.,

ROOM 79, BIBLE HOUSE, NEW YORK.

Factories and Mills - Stratford and Oregon, Fulton Co., N. Y.

Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U.S.A.

KURTZMANN PIANOS.

C. KURTZMANN & CO.,

MANUFACTURERS,

526 to 536 NIAGARA ST., BUFFALO, N. Y.

MERRILL PIANOS

118 BOYLSTON ST., BOSTON.



PRESCOTT PIANOS.

HIGH GRADE.—TWO SIZES.—TEN STYLES.

WITH THE NEW SOFT STOP.
EXCEL IN TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.,
CONCORD, N. H.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sara,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.

WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 911 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Tex. FACTORY: Boston, Mass.

STEINWAY WISSNER

Grand and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 18 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.



GRAND****

AND

****UPRIGHT

PIANOFORTES.

OFFICES AND WAREROOMS:

WISSNER HALL, 294, 296, 298 FULTON ST.

FACTORIES AND WAREROOMS:

Nos. 552, 554, 556, 558 STATE STREET,
BROOKLYN, N. Y.

Nos. 80, 82 MONTGOMERY STREET,
JERSEY CITY, N. J.

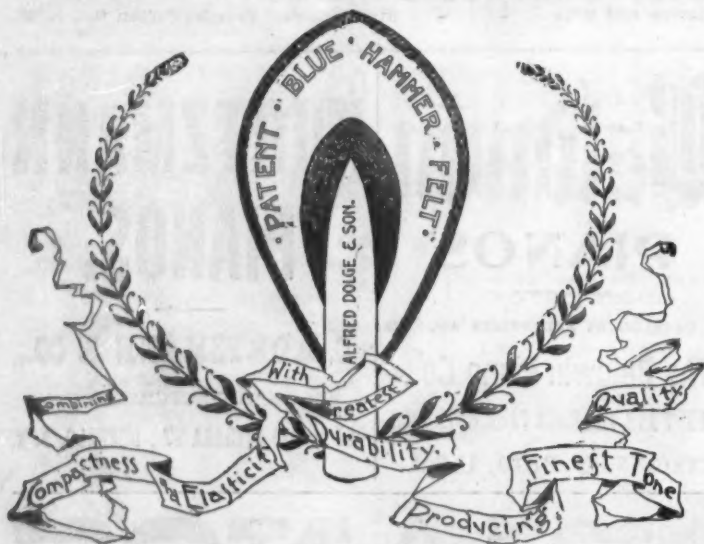
BRIGGS PIANOS,

FIRST In Art.

FIRST In Trade.

BOSTON.

FIRST In the Favor of the Public.



Card No. 8,117. **ALFRED DOLGE & SON.** World's Columbian Exposition,
CHICAGO, 1893.

EXHIBIT OF HAMMER FELTS AND HAMMERS.

AWARD

READS: THE Patent Hammer Felts are of the best quality, combining Compactness and Elasticity with great Durability, which is secured by a Patent process, by means of which the surface of the Felt is **COVERED WITH FINE HAIR.** The Piano Hammers are of the highest grade and of an improved shape, produced by their patent hammer covering machine.

(Signed) *Max Schickman*

K. BUENZ, President Judges Liberal Arts,
G. H. GORE, Secretary.

CONOVER PIANOS

Grand and Upright.

— FOR —

**QUALITY,
DURABILITY
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